Etude

the music magazine

AUGUST 1951
40 CENTS



YOUNG MAN WITH AN IDEA (See P. 7)

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LETTERS

TO THE EDITOR

Musical Duel

Sir: Having read Mr. Van de Weghe's letter ("Challenge to a Musical Duel," ETUDE, July '51) I marvel at his musical proficiency.

However, we believe he will one day meet his nemesis in the person of our southwestern territory representative, Mr. Curt Guckert. While Curt does not play accordion, he performs with admirable skill on the rest of the instruments outlined by Mr. Van de Weghe, plus oboe, English horn, bassoon and Sonsaphone.

Mr. Guckert performs with such dexterity that he is frequently called upon to give demonstrations at schools and universities throughout his territory.

L. A. Knowles
Jesse French & Sons
Elkhart, Ind.

Musical Handwriting

Sir: In the ETUDE for August, 1950, there was an enquiry from California regarding musical handwriting. The questioner was advised to look out for a book written by Jacob on this subject.

There was no second-hand copy available here at that time, but one has now come my way. It is in practically new condition and I should be pleased to send it to you or to the enquirer if it is still desired. Perhaps you might care to have it for some reference library.

I have the ETUDE posted to me each month. I read and enjoy the items therein and lend it to some others who are interested in music.

Miss J. McD. Clark
London, England

(Readers' letters are kept only one year and those of August, 1950, are no longer available. Our sole record of the question is that it came from "Miss J. F., California." If Miss J. F. will write to ETUDE, Bryn Mawr, Pa., we'll be happy to put her in touch with Miss Clark. ED).

Music Section

Sir: Can't we have more vocal music in ETUDE? Many subscribers are not pianists. You could have one sacred and one secular number monthly, or a classic and a contemporary.

Blanche Douglas Byles
San Fernando, Cal.

Sir: Congratulations to you for the fine selection of music in your May issue. The very best for many months!

Edward C. Hall
Butte, Montana

Sir: It seems the ETUDE has fallen off a lot. Hardly any music given that a pianist could use (for himself), and not so many good piano articles.

Mrs. E. Preston
Silver Spring, Md.

Sir: I was delighted, along with many others, to find another composition by Paul Stoye in the April ETUDE. "Palos Verdes" is an exceptional study. The printing is very clear and legible.

Mrs. Jane S. Brandow
Fort Dodge, Iowa

Sir: We think that the music in your magazine should be of a type written for Grades 2, 3 and 4. Much of your music is now for accomplished musicians.

Mrs. L. W. Morris
Fresno, Cal.

Sir: I am very much interested in reading and playing the few violin numbers you run in the ETUDE. I wish there were more violin and piano numbers each month.

Kenneth J. Schaefer
Jacksonville, Fla.

Sir: I think you are really making strides in the ETUDE. I am thoroughly enjoying it.
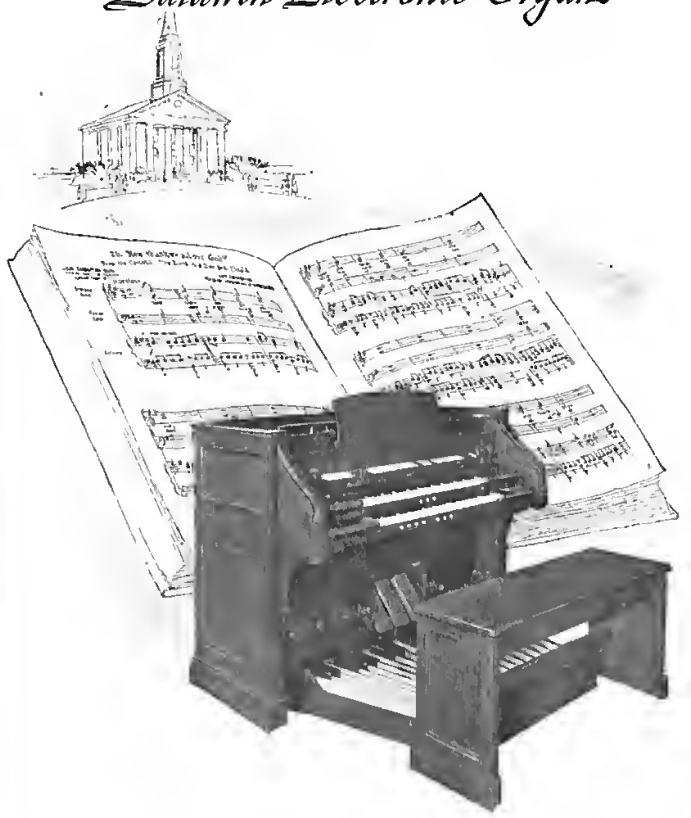
But why do you repeat the music so soon? For example, "Dance Caprice" by Grieg was in the May, 1949, ETUDE and is again in the July, 1951 issue. "Sunday Morning in the Mountains," an organ piece by Rudolph Ganz, appeared in May, 1949, and March, 1951. I wish you would not repeat them at such frequent intervals.

Charles Griggs
Pulaski, Tenn.

Continued on Page 3

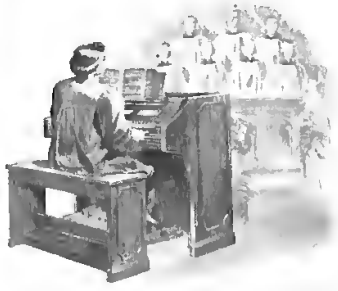
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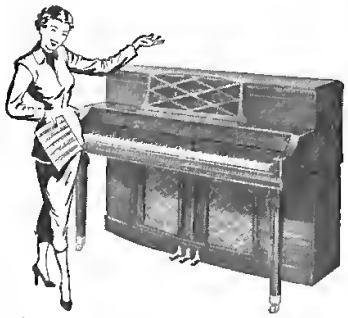
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Vol. 69 No. 8

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LETTERS

TO THE EDITOR

(*Continued from Page* 1)

"How to Start a Studio"

Sir: Your ETUDE has certainly improved, with its convenient size, more up-to-date articles, especially "How to Start a Piano Studio," "Teachers I Have Known," and others from recent issues too numerous to mention.

Mrs. Chester Kopezenski
Lowville, N. Y.

Interviews

Sir: How about some pictures and written interviews with the great artists of our day? I miss those interviews with famous artists and their pictures. What's happened to the ETUDE?

Mrs. Dale Qualley
Las Vegas, Nev.

Bach Bow

Sir: Mr. Bassermann is probably right in the matter of the reconstruction of the old bow of Bach's day for the performance of Bach's music. (Letters, May '51). However, he mentions that audiences are unable to hear music played with the old bow. How wonderful it would be if Bach's Sonatas were *recorded* with the right kind of bow. As it is, the Sonatas sound more like the Tchaikovsky Violin Concerto than the chaste and pure music of Bach.

Jack Dalton, Jr.
Dunnellon, Fla.

Crystal Palace

Sir: How could you???

ETUDE for May 1951: "As a matter of fact the Crystal Palace stood until leveled by Nazi bombers in World War II."

Who told you that?

The Crystal Palace was destroyed by fire in 1936. And the war didn't begin until 1939.

But it really won't do to write you over a tiny error without at the same time adding a word (or pages would be better) of praise for the ETUDE in general.

Still, find out who told you about the Crystal Palace, and "blitz" him!

Frank White
Spalding, England

Sir: I am writing to let you know how much I enjoy the ETUDE magazine. It would take a longer letter than this to say all I like about it, so instead I'll just say ETUDE is a WONDERFUL magazine. Not only is it tops with me, but with a great many others.

Leila C. Kendrick
Springfield, Mass.

Aspen Festival

Sir: I just can't let pass the opening paragraph of Everett Jones' article, "Aspen" (ETUDE, June '51). Let me quote: "Years ago, America's music lovers who wanted to hear summer music had to travel to Europe to find it."

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Geoffrey O'Hara
Pawling, N. Y.

July Issue

Sir: Congratulations on the July issue of ETUDE, especially the wonderful material on Bayreuth, in which I am especially interested.

Sigmund Spaeth
New York City

Sir: Please do not publish any more stuff about old Richard Wagner. I like the ETUDE, but do not care to see page after page about that old reprobate.

Mrs. M. S. Waterbury
Pleasantville, N. Y.

"An Open Letter"

Sir: In the March ETUDE I enjoyed the "open letter" to parents of a boy who won't practice. It recalled my own experience, and the wisdom of my parents. I was eight years old and loved music—but hated practicing. When I became stubborn, my parents moved the piano to another room—and locked the door! My hunger for music finally made me promise that if they would move the piano back, I would go to work. That ended the difficulty.

Mrs. Henry C. Barton
Nichols, N. Y.

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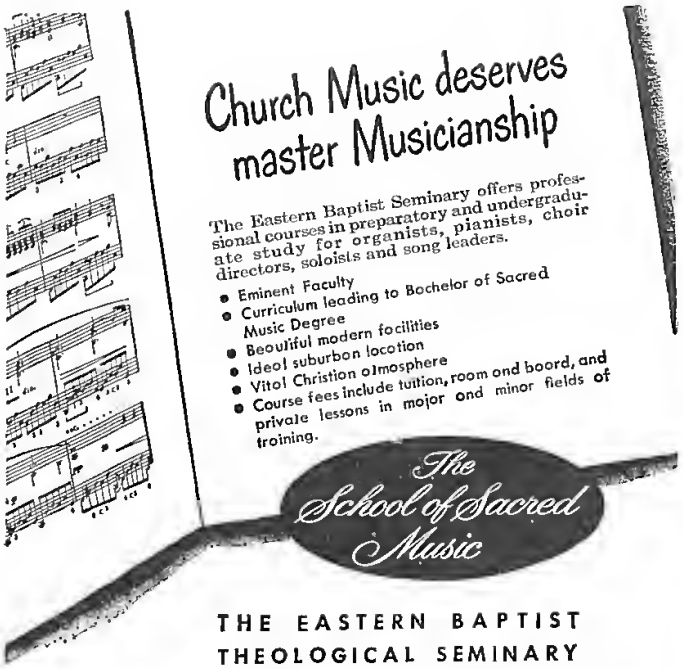
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Musical Oddities

By NICOLAS SLONIMSKY

EACH OF THE following sentences contains a key word or words making it completely nonsensical. By substituting for each nonsense word a common musical expression which is its synonym, you can make each sentence comprehensible. Answers are on the next page.

1. I must put a nickel in the parking time-signature.
2. My softly is an infant great.
3. He played field-grade officer balances on his honorable.
4. The First Symphony of Brahms is in ocean under twenty-one.
5. A half memorandum equals two mercy memoranda.
6. The Going Singing is the most popular agitation in Tchaikovsky's foursome.
7. The third month is twentied for little with twine.
8. The first lady finished her alone, and the undertaker shouted: "Brave woman! Twice!"
9. The tail was squeezed.
10. He occupied the best Allemande-Sarabande-Courante-Gigue at the Waldorf-Astoria.
11. She was a deaf-sordino.
12. It rains jazz-musicians and dogs.
13. Her name was Christmas Song.

•

Here are some musical brain teasers suitable for inflicting mental torture on friends and relatives. Solutions found on the next page.

1. If Rimsky-Korsakov was a pair of twins, Bach's uncle was not a twin brother of Bach's father. Was Bach's father one of a pair of twins?
2. Unless Verdi wrote his last opera after he was eighty years old, Prokofiev's father's name was Sergei. Is Prokofiev's full name Sergei Sergeievitch?
3. Unless Serenade literally means Evening Song, Mozart never wrote any pieces for musical glasses. Did Mozart write anything for musical glasses?
4. Unless there is no murder in "Tosca," Bizet never composed the Habañera in "Carmen." Did Bizet compose the Habañera? (Caution: the answer may come as a surprise to some.)
5. Unless the world première of Tchaikovsky's First Piano Concerto was given in Boston, Schumann never wrote a violin concerto.

•

In the following definitions, three out of four are deliberately, and often ludicrously, false. The point is to fish out these red herrings. Correct answers on the next page.

SCHELLENBAUM
1. The Founder of Musicology.
2. Children's opera by Humperdinck.
3. The original tune of "Oh Maryland!"
4. A jingle.

RUSSALKA
1. Opera by Dvořák, meaning The Mermaid.
2. Popular abbreviation of Russian Alka-Seltzer, applied to a wild Cossack dance.
3. The heroine of an opera by Glinka.
4. The first of Beethoven's Rasoumovsky quartets.

SCORDATURA
1. Free counterpoint in the Italian style.
2. The hired assassin in "Rigoletto."
3. A deliberate mistuning of string instruments.
4. The range of a singer's voice.

A CAPPELLA
1. Gregorian chant.
2. Music performed in a chapel.
3. Unaccompanied chorus.
4. A trumpet mute in the form of a hat.

PORPORA
1. Rumanian dance, named after paprika.
2. Opera by Verdi.
3. Neapolitan opera composer.
4. Repeated section in a sonata.

PEPUSCH
1. Old German dance.
2. An organ stop marked P. Push.
3. German composer, contemporary of Handel.
4. Fourteenth-century piston cornet.

HOCKETUS
1. An associate of Perotinus.
2. Syncopated medieval counterpoint. derived from the word hiccough.
3. Husband of Jenny Lind.
4. Florentine pawn shop specializing in hocking musical instruments.

BUXTEHUDE
1. An old lute.
2. A mechanical hurdy-gurdy.
3. The real name of Yehudi Menuhin.
4. Danish organist.

FARINELLI
1. A suite of dances in a fast tempo.
2. Caruso's favorite cereal.
3. A famous male soprano.
4. Italian variations.

DUX
1. Captain of the guards in "Carmen."
2. The main subject of the fugue.
3. The quacking sounds in Haydn's "Toy" Symphony.
4. Abbreviation for a Duo of Ukulele and Xylophone.

ANSWERS

1. I must put a nickel in the parking meter.
2. My piano is a baby grand.
3. He played major scales on his upright.
4. The First Symphony of Brahms is in C minor.
5. A half-note equals two quarter-notes.
6. The Andante Cantabile is the most popular movement in Tchaikovsky's quartet.
7. The March is scored for piccolo with strings.
8. The prima donna finished her solo, and the impresario shouted: "Brava! Bis!"
9. The Coda was a stretto.
10. He occupied a suite at the Waldorf-Astoria.
11. She was a deaf-mute.
12. It rains cats and dogs.
13. Her name was Carol.

•

1. Obviously. Rimsky-Korsakov was not a *pair* of twins, so Bach's father must have been a twin brother of Bach's uncle. In fact, the two were so much alike in appearance, that their wives insisted on having them wear clothes of different colors to prevent confusion.
2. Although it is commonly believed that Verdi wrote "Falstaff" in his eighties, he actually completed it in his late seventies, and the opera was produced several months before his eightieth birthday. Consequently (if you read the conditions of the brain teaser carefully), Prokofiev's full name is indeed Sergei Sergeievitch.
3. Serenade does mean Evening Song. so Mozart must have written pieces for musical glasses, and he did, as anyone can find out from Köchel's catalogue.
4. There is plenty of gore in "Tosca," so Bizet did not write the Habañera. He took the tune from a collection of Spanish songs composed by Yradier.
5. The world première of Tchaikovsky's First Piano Concerto was given by Hans von Bülow in Boston in 1875. Ergo, Schumann wrote a violin concerto. This was the concerto that was brought to light in 1937, accompanied hy a lot of puhlicity ahout its alleged discovery through spiritualistic communications from Schumann himself.

•

SCHELLENBAUM: No. 4 is right.
RUSSALKA: No. 1 is right.
SCORDATURA: No. 3 is right.
A CAPPELLA: No. 3 is right.
PORPORA: No. 3 is right.
PEPUSCH: No. 3 is right.
HOCKETUS: No. 2 is right.
BUXTEHUDE: No. 4 is right.
FARINELLI: No. 3 is right.
DUX: No. 2 is right.



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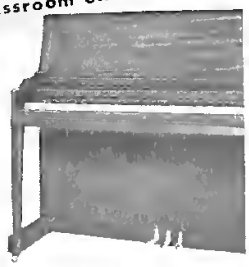
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Music Lover's

BOOKSHELF

By THOMAS FAULKNER

Shantymen and Shantyboys
Compiled by William Doerflinger

The sea shanty, or chanty, is a picturesque survival of the colorful era when every American waterfront was white with the sails of full-rigged ships. The heavy work on board was done by manpower, with a long pull, a strong pull and a heave all together.

To lighten the burden, "a shanty," ran the sailors' proverb, "is another hand on the rope." Shanties were devised for quick, short hauls, for long pulls, for hoisting the anchor and all other contingencies that might arise on shipboard. Usually a strong-voiced sailor "sang out" the verse and his mates joined in the chorus. Hauling rhythmically in time to the chant, the sailors heaved in the line at top speed.

Mr. Doerflinger has collected his shanties from many sources —the New England coast, New Jersey, the West Indies and California. Many of them were sung to him by old-timers who learned them aboard sailing vessels, and are here published for the first time.

Mr. Doerflinger has spent 20 years rounding up material for his collection. His book is a masterpiece of research and an unusual record of the American past.

Macmillan, $8

Conducting an Amateur Orchestra
By Malcolm Holmes

Mr. Holmes, dean of the New England Conservatory of Music, writes on conducting amateur orchestras from a wide background of personal experience. He has led amateur groups at Harvard, Radcliffe, Wellesley, the Concord Summer School of Music, the Berkshire Music Center and the Greenwood Music Camp.

Writing from the viewpoint of one who knows the amateur orchestra and its special problems, Mr. Holmes covers every aspect of his subject, from preliminary auditions to final performance.

In a final section, the author offers valuable suggestions for raising the standard of amateur music in the secondary school, college and community.

Harvard University Press, $2.50

Playing a Church Organ
By Marmaduke P. Conway

This is a useful manual for all organists and would-be organists. It begins by tracing briefly the origin and development of the modern organ. Succeeding chapters treat with the establishment and training of boys' choirs, playing accompaniments for anthems and congregational singing, playing solo recitals, and other matters of concern to the church organist. An especially valuable section of the book gives specific recommendations on the choice and installation of an instrument.

The author was for many years organist and master of the choristers at Ely Cathedral.

Latimer House, $2

Recorder Playing
By Erich Katz

The recorder, or "English flute," which for years was as obsolete as the viola da gamba, currently is undergoing a considerable revival. Performers like the Trapp Family have demonstrated that it is an instrument capable of expressive and effective performance. It recommends itself to the unskilled wind-player because of the simplicity of its fingering and embouchure.

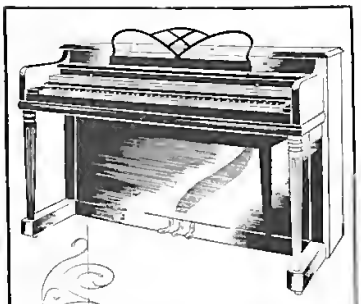
Mr. Katz' comprehensive method begins with the fundamentals of recorder playing, and continues with more and more advanced technique. The book contains many solo numbers specially edited for performance on the recorder, and duets and trios for ensemble playing.

Clarke & Way, $2.50

Chariot in the Sky
By Arna Bontemps

Few stories in American education can compare for drama and human interest with the struggle of the Fisk University Jubilee Singers to raise money

Continued on Next Page



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MUSIC LOVER'S BOOKSHELF

(*Continued from Page 6*)

to keep their school going. In this fictionized account of the Jubilee Singers, Mr. Bontemps has used the device of telling the story through the eyes of Caleb Willows, born a slave in South Carolina, who became one of the original singers. As librarian of Fisk University, Mr. Bontemps has been able to draw on authentic background material for his narrative.

John C. Winston, $2.50

An Introduction to Music
By Martin Bernstein

This is a revised edition of a volume which first appeared in 1937 and has gone through seventeen printings since then.

The popularity of Mr. Bernstein's book is not to be wondered at, since it treats in systematic fashion the various matters which must be understood for an adequate comprehension of music.

Starting with such fundamentals as how instruments work and what makes a musical tone, Mr. Bernstein progresses to a consideration of musical form, a history of the Baroque and Classical periods, the advent of romanticism, and the representatives of the various nationalistic schools in music.

All these matters have of course been treated many times before in many different ways. The virtue of Mr. Bernstein's book is that it presents the material in handy, readily available form, and in a style which is as little oppressive as it is in the nature of such books to be.

Prentice-Hall, $5.65

Masterpieces of Music Before 1750
By Carl Parrish and John F. Ohl

For the usual music-lover whose knowledge of repertoire begins with Bach and Handel, there is a rich store of surprises in this volume, which goes as far back as Gregorian chant of the 11th century. It includes works of Guillaume de Machaut, Guillaume Dufay, Johannes Ockegham, Giles Farnaby and many others who are for the most part only dusty names in the history books. The book is a fresh reminder, of which we can never have too many, that the roots of music go farther back into the past than we generally suppose, and that the highly elaborate art of J. S. Bach and his contemporaries did not spring full-grown, like Minerva from the head of Jupiter, but was the culmination of a long evolutionary process. We are perplexed by many things in the art of Bach merely because we have forgotten the music which Bach heard as a boy.

W. W. Norton, $5

Old Friends and New Music
By Nicolas Nabokov

Mr. Nabokov's book evokes nostalgic memories of the days when Paris was the mecca not only of painting but of music and the ballet as well. He describes the strange genius of Diaghilev, Stravinsky's music and manners, and Koussevitzky's fight for modern music. He relates the tragic story of Nijinsky, and gives his impressions of the choreographer Balanchine and the dancer Massine. The book closes with the story of his becoming an American citizen, his mission as a cultural officer in the U. S. Army, and his experiences attempting to cooperate with the Russians in Berlin at the close of World War II. Altogether the book is an unusual and absorbing memoir, written in an engaging style.

Little, Brown, $3.50

Ornamentation in J. S. Bach's Organ Works
By Putnam Aldrich

Here is a scholarly work that discusses in great detail the always vexing problem of how to execute the ornaments in Bach's music. Since Bach and his contemporaries regarded musical notation as a sort of system of shorthand, rather than the precise blueprint for performance which it became with later composers, no one, including Mr. Aldrich, can claim to be correct in all instances. Mr. Aldrich, however, adopts the commonsense procedure of citing the precedent of composers who came before Bach, and on whose customary practice Bach based his own, rather than the annotations of 18th- and 19th-century writers who already had forgotten many of the old usages. Mr. Aldrich's book is a careful, well-documented work which all lovers of Bach's music will read with interest.

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NEW Records

By GEORGE GASCOYNE

Mozart: *Highlights from "Cosi fan tutte"*

This new recording of one of Mozart's most felicitious works appears in the midst of what seems to be a veritable Mozart boom. The artists concerned have caught the true spirit of the opera and the result is highly gratifying. Sena Jurinac, Blanche Thebom, Richard Lewis, Eric Kunz, and Mario Borriello, with the Glyndebourne Festival Orchestra, directed by Fritz Busch, are excellent. (Victor 12-inch disc.)

Berlioz: *Symphonie Fantastique*

A re-recording of a work issued originally about five years ago, with Pierre Monteux again directing the San Francisco Orchestra. The recording is superior and the conductor turns in his usual fine job. (Victor LP disc.)

Schubert: *Symphony No. 4 ("Tragic") in C minor*
Schubert: *"Arpeggione" Sonata*

Here is a splendid recording of two widely contrasting works. The Lamoureux Orchestra, conducted by Otto Klemperer, plays the symphony in a highly sensitive performance, while on the reverse side, Joanna Graudan, piano, and Nikolai Graudan, cello, present the sonata in a style that will stand up easily under repeated hearings. (Vox LP disc.)

Songs of the Chippewa

The Library of Congress has issued the first album in a proposed series of recordings of traditional music of the North American Indians. Thirty different authentic songs of the Chippewa tribe, sung by 16 of its members, are included in the new album of five records playing at a speed of 78 r. p. m. The songs are available also on a single LP disc (33⅓ r. p. m.). Obtainable directly from the Recording Laboratory of the Library of Congress.

Beethoven: *Quartet, Op. 127, in E-flat, and Quartet, Op. 130, in B-flat*

The Pascal Quartet has made a superlative contribution to recorded music in these two works by the master of Bonn. The interpretation fully realizes the greatness of the composer's intellect and brings out the full musical content of the scores. This is music to be heard over and over again in order to be fully assimilated and the Pascal group makes listening to it a rewarding experience. (Concert Hall, 2 LP discs.)

Bartók: *Sonata No. 1, for Violin and Piano*

Isaac Stern and Alexander Zakin merge their artistry in this work, composed in 1923, and the result is highly satisfactory. Much of the folk idiom of the late composer's native Hungary is apparent in the sonata and the two performers do full justice to the possibilities in the music. (Columbia, 12-inch disc.)

Hindemith: *Three Organ Sonatas*

These sonatas, the product of a much-discussed contemporary composer are played by Robert Noehren, on the organ at Grace Episcopal Church, Sandusky, Ohio. This organ has been rebuilt along Baroque lines and with this instrument at his disposal, the organist presents a clean, workmanlike job. The recording is for the most part satisfactory. (Allegro 12-inch disc.)

Scriabin: *Piano Concerto in F-sharp Minor, Op. 20*
Rimsky-Korsakoff: *Piano Concerto*

Paul Badura-Skoda plays both of these works with the Vienna Symphony, conducted by Henry Swoboda. Two widely contrasting compositions are given entirely satisfactory performances by the young artist. (Westminster 12-inch disc.)

Virgil Junior High School of Los Angeles possesses a different sort of student symphony orchestra which has been called "finest of its kind" —all this because of a

Young man with an idea

By Joe Franklin



VERNON LEIDIG, shown above demonstrating to a student the proper way to execute a tricky violin passage, can take pride in his achievements as director of the Virgil Junior High School Orchestra in Los Angeles.

Though 80 percent of its members had never touched a musical instrument three years ago, the orchestra today has been called "the finest of its kind" in the country. Students' enthusiasm for the orchestra is high, and attendance is punctual. When student musicians overflowed the stage at Virgil High, auditorium seats were removed to form a pit. They still overflowed, so a foyer was pressed into service.

All this, though gratifying, is less significant to Vernon Leidig than the fact that his orchestra rehearsals place first emphasis on training students to be citizens.

You can see Leidig's idea at work when the junior orchestra, whose members dream of someday making the symphony. receive a fight talk. "We don't care what your parent's nationality was," Leidig will say. "All that matters is how hard you work, what you do for Virgil, what you make of yourselves!"

He points to the eight double-basses. "Where else do you find instruments like that?" He points to the tympani. "How many colleges have tympani like these? They're yours! But you have to be worthy, you have to deserve these things!" And off he goes into a pep talk that a football coach might envy.

Leidig emphasizes the old-fashioned virtue of self-reliance. He tells students that if they want to make rapid progress they must study with a private teacher. "But don't ask your parents to pay for your lessons. Earn the money yourself. You can do it! You'll learn ten times as much that way."

So an astonishing number of those taking lessons pay for part or all of their cost. They sell papers, mind babies, crank gas and work in stores. One sells grease. Another has learned to operate a transit and helps his surveyor dad. Still another sells ice cream. "Made $33 a week last summer," this one

CONTINUED ON NEXT PAGE



The full orchestra in rehearsal. Orchestra began rehearsals on stage, expanded until half the auditorium was needed to pravide room for all.





Clarinets, left and French harns warm up at rehearsal. Virgil Juniar High has large collectian of instruments, bought with student funds.

Young man with an idea

reports. "I'm blowing it all on a tuba."

Young people do not work this hard without good reason. At Virgil the touchstone of enthusiasm is the remarkable record of the orchestra, which has won first division honors the last four years. Virgil has more instruments than any school or college in the Los Angeles area. Funds to pay for them were raised by the students themselves through paper drives, rummage sales and similar enterprises. Students, players and non-players alike, speak of it with pride as "our orchestra."

There is strong backing for the Virgil music program, led by Principal Roy Arnheim. He believes with Leidig that responsibility goes with privilege, that initiative can and must be developed in kids, that competition and coöperation bring out qualities of leadership. The PTA approves vigorously. Arnheim's sole complaint is that his music master doesn't know when to stop working. "I have to chase him home at night," says Arnheim.

Thanks to his outstanding record at Virgil Junior High, Leidig has had many tempting offers from other schools. Principal Arnheim recounts with pride some of the outstanding posts available to his music director. "But Vernon has turned them all down," he hastens to add.

"That's right," says Leidig. "There's a new group coming along at Virgil next year—and the year after. I want to see what they'll make of themselves."

THE END

Students at Virgil Junior High work hard to master their instruments,



Virgil students lase na appartunity ta practice. Harpist rehearses in family living-roam. Rager Beitler and Bab Kikuchi practice tram-



bane (center) in Bab's raam, and twa vialinists (right) tune up in preparation far Kreutzer etudes. Harpist (left) has wan band letter.





A student conductar tokes aver. Leidig insists his ployers must be musicolly well-raunded, learn other ports in score beside their own.





Students hondle routine poperwork for the orchestro, toke ottendonce (left), repoir sheet music (right), keep trock of instruments.



Televisian hos intraduced tog teom wrestling os o noon-hour sport. With instruments lold oside, orchestra ployers like to rough it up.

to keep the orchestra running and to earn money for private music study







Leidig tells students they will moke faster progress on their instruments by studying privotely, but urges they earn money themselves to poy for lessons. Students accordingly work ot pumping gos in filling station, selling newspapers ond being boby-sitters.

THE FORGOTTEN SONGS OF
Robert Burns

The world-wide popularity of Burns' verses has obscured the 18th-century Scottish tunes to which the poet meant his works to be sung

By DR. TOM M. McCOURT

• Dr. Tom M. McCourt, a graduate of Edinburgh University, where he studied under Sir Donald Tovey, is Principal Lecturer in Music and Director of Musical Studies in Moray House Training College, Edinburgh. He is an authority on 18th century Scottish songs and has given many programs of these works in their original forms, with instruments of that period.

FEW CRITICS have missed the whole point of a work of art more completely than did Matthew Arnold when he wrote: "Burns, like Chaucer, comes short of the high seriousness of the great classics, and the virtue of matter and manner which goes with that high seriousness is wanting in his work."

Arnold either did not know or had forgotten that Burns was not making poems; he was making songs—an entirely different matter.

At a time when the great poets were no longer writing lyrics for music, when the rift between the composer and the poet was already very great, Burns was unique among distinguished writers in creating verses for specific tunes already in existence.

Curiously, this aspect of his work has been almost universally ignored by both literary and musical writers. Burns himself, however, left no doubt that his first concern was for the tune.
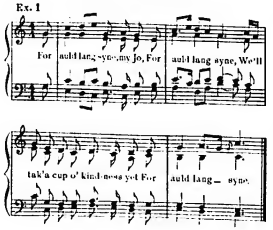
In a letter of September 1793, he excuses his delay in finding words for the melody "Laddie, Lie Near Me" on the grounds that he does not know the tune; and "until I am compleat master of a tune in my own singing (such as it is), I can never compose for it."

Burns then describes his method of setting words to a melody:

"I consider the poetic sentiment, correspondent to my idea of the musical expression; then chuse my theme; begin one Stanza; when that is composed, which is generally the most difficult part of the business, I walk out, sit down now and then, look out for objects in Nature around me that are in unison or harmony with the cogitations of my fancy & workings of my bosom; humming every now & then the air with the verses I have framed: When I feel my Muse beginning to jade, I retire to the solitary fireside of my study, & there commit my effusions to paper: swinging, at intervals, on the hind-legs of my elbow-

AULD LANG SYNE

Ex. 1



chair, by way of calling forth my own critical strictures as my pen goes on.—Seriously, this, at home, is almost invariably my way."
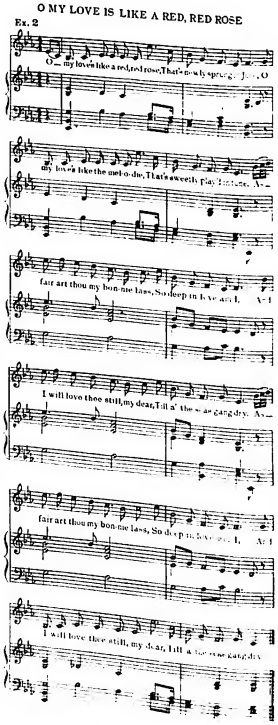
It is important to remember that Burns was one of the foremost authorities of his time on the songs of his native Scotland. His knowledge of these tunes was extensive and detailed. There is no doubt that Burns was musical. He was acutely sensitive to the mood, character and style of each tune, and seldom failed to capture its essence in his poetry.

Today, however, the tunes to which many of Burns' songs are commonly sung are not the tunes to which the poet wrote his verses. Two examples are "Auld Lang Syne," which has been adapted to a later tune, and "My Love Is Like a Red, Red Rose," which has been set many times for concert use. (Examples 1 and 2.)

Comparison with the tunes which Burns hummed as he wrote his poems will reveal many significant differences. The tunes are
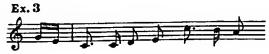
O MY LOVE IS LIKE A RED, RED ROSE

Ex. 2



presented here in their original form, with no thought of criticizing their melodies or the frequent crudities of their harmoniza-

Ex. 3
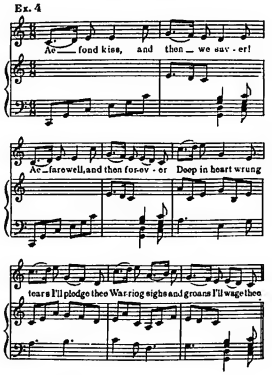


tion and part-leading (see, for example, the parallel fifths in the closing bars of Example 5).

In "My Love Is Like a Red, Red Rose," there is an example of Burns' feeling for musical detail. As the song is generally sung, the main accent of its opening phrase falls on the word "red," which Burns al-
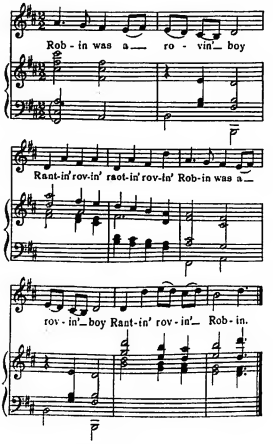
AE FOND KISS

Ex. 4



ROBIN WAS A ROVIN' BOY

Ex. 5
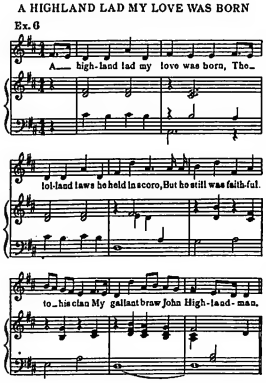


ready has accented by repetition (Ex. 3).

In the original the accent is on the word "rose." which makes better sense both poetically and musically.

In "Ae Fond Kiss" Burns exhibits a similar feeling not only for the shape of the tune itself but also for the form and structure of the song as a whole. This is not an impassioned love song, but a study in greyness—the greyness of desolate days after the loved one has gone. (Example 4)

A HIGHLAND LAD MY LOVE WAS BORN

Ex. 6
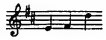


"Rantin', Rovin' Robin" was directed to be sung to the tune of "Dainty Dave," a great favorite with Burns. It is the song of a man aware of his qualities and his weaknesses, for which latter he has quite an affectionate regard. (Example 5)

"A Highland Lad My Love Was Born" is a quiet, sadly retrospective song sung by a lonely "woeful widow." (Example 6)

We frequently find that, in addition to being set to tunes which are not especially suited to their mood and character, many of the songs are found set to debased 19th-century versions of their tunes. In "The White Cockade," an example of this is found in the phrase:

Ex. 7



which in many modern versions is given as:

Ex. 8
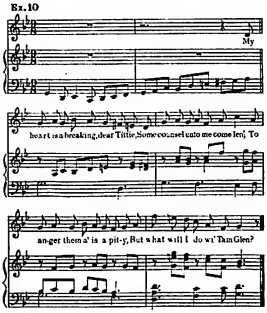


The melodic progression of Example 7 is typical of mid-18th century Scots tunes and is found in many melodies of that period.

The authentic version of "The White Cockade" is shown in Example 9.

When sung to its original melody, the song "Tam Glen" expresses admirably the perplexity of the simple lass who is in love with Tam Glen. It is not, as is often maintained, a "supremely comic" song; it has pathos and if it is grotesque it is only because of its simplicity and naïveté (Example 10).
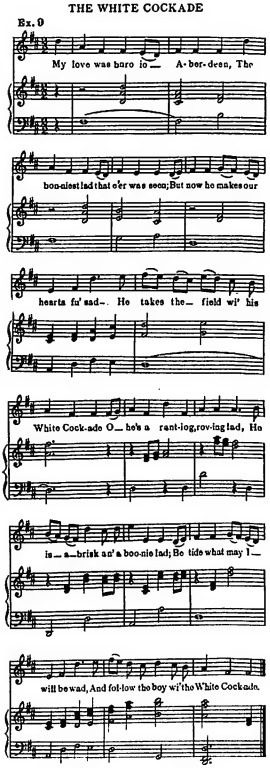
TAM GLEN

Ex. 10



THE WHITE COCKADE

Ex. 9



Creative artists find an ideal place for working in this summer colony scattered over 600 forest acres with isolated studios where no visitors are allowed



"Colony Hall," center of the MacDowell Colony, where artists eat, sleep, play billiards

MUSICIANS IN THE WOODS

By GABRIEL D. HACKETT

If ever an American artist whose talent has not earned him a manor of his own as yet should think longingly of a place where he could work under ideal conditions, the MacDowell Colony is the answer to his dream."

This is what Dane Rudhyar, author and composer, told us on the porch of his forest studio, one of the twenty-three individual studio buildings hidden in the woods and scattered over 600 acres of New Hampshire hillside that make up the MacDowell Artist Colony. Rudhyar's fellow colonists occupying the other studios—all out of sight and sound of each other—are, at the time of writing this, Nicolai Lopatnikoff, Arthur Cohn, Gardner Read, Erno Balogh, Gail Kubik, Louise Talma and other artists. Aaron Copland was one of them not long ago.

The MacDowell Colony, however, is no vacation camp. Established in 1908 by Mrs. Edward MacDowell as a memorial to her composer husband, the colony at Peterborough, New Hampshire, is a place where creative artists, composers, writers, painters, and sculptors will find opportunity to work under most favorable conditions; comfort, quiet in an isolated studio and in leisure moments, the companionship of other artists. But they have to be doing some kind of creative work to qualify.

As for the comfort, isolation and leisure moments, everything is taken care of splendidly. The colonists are housed in two central buildings where they have individual hotel-type rooms. They have breakfast at Colony Hall and then take off for their studios in the woods, taking along lunch baskets so as to be able to work without interruption until dinner time. No one may come and disturb the artist once he has withdrawn to his studio in the woods, unless by previous invitation. Not even a fellow artist is allowed to drop in uninvited.

In the evening the colonists gather again at the central buildings where tennis courts, croquet lawns, and golf courses are provided for the sporty type, and a magnificent library for the researcher.

In a secluded corner of the estate stands a lonely villa called The Hillcrest. Here lives 93-year-old Mrs. Edward MacDowell, that admirable woman who literally scraped this 20-million-dollar foundation together from nothing. Herself a noted pianist, she dedicated decades of work to add to the original funds by giving benefit concerts and collecting contributions for the colony.

Many a significant work of contemporary music and belles lettres was conceived in those forest studios. Among former inhabitants were Edwin Arlington Robinson, Willa Cather, Thornton Wilder, Roy Harris, Charles Wakefield Cadman, Glenn Coleman, and Louis Gugliehni.

It is a fundamental rule of the Colony that only "creative" artists are eligible for admission, but no "interpretative" ones, such as "singer, dancer or actor." Last year, however, an exception was made for the "New Music Quartet," a string quartet that won recognition during the previous season.



Newcamers to the Peterbaraugh Colony ore the New Music Quortet—Claus Adam, Broadus Earle, Matthew Raimandi and Walter Trampler—who played cancerts, made recards.

They were given the "outer house," a big bungalow just outside of the colony proper, and there they fiddled happily all summer, surrounded by wives and kids, and the all-important food-baskets.

The quartet gave three concerts for the colonists and in addition they finished the recording of Alban Berg's String Quartet Op. 3. The recording took place in the lobby of the Peterborough public school, which turned out to have the best acoustics anybody could wish for. The members of the quartet—Claus Adam, Broadus Earle, Matthew Raimondi and Walter Trampler, seemed to be driven by an insatiable desire for perfection. They would play and play back the same bars at least 20 times and then they would have a general vote about whether to repeat the performance or not.

Thus the 23-minute Berg piece took five full days to record. Said Broadus Earle, violinist: "We could try some more but from now on it could only be worse."

Among the creative artists at the MacDowell colony last summer, Gardner Read was composing a Suite for six wind instruments, two choral works, and a duet for soprano and tenor with piano.

Nicolai Lopatnikoff was working on a Concerto for two pianos and orchestra.

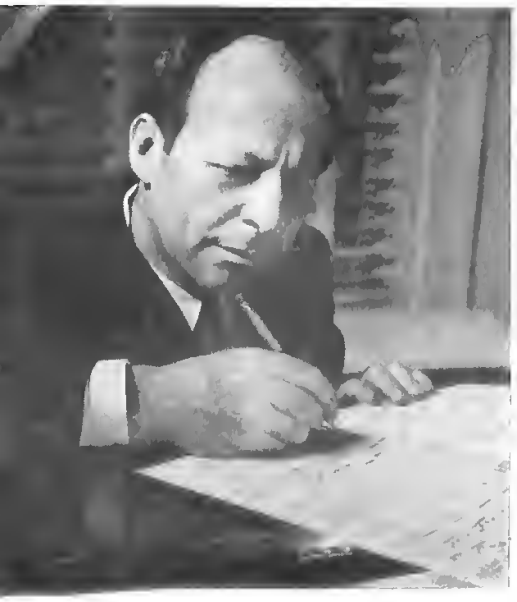
Erno Balogh had just finished a string quartet, was working on a piano piece and preparing an Overture for Orchestra, commissioned for the Contemporary American Music Festival in Washington, D.C.

Gail Kubik was finishing his Symphonie Concertante and "Three Children's Stories" scored for narrator, percussion and various instruments. (*Continued on Page* 64)



Lunch at MacDowell Colony. In foregraund, facing camera, is Peter Bartak, san af campaser Bela Bartok and publisher af records made by New Music Quartet. Alsa present are Quartet members and wives.

Calany during business hours. At left, Ernö Balagh, pianist, composer and ETUDE cantributar, tails aver a new manuscript. Dane Rudhyar, center, writer and campaser, is busy an the scare af his new Quintet far Piano and Strings. Laulse Talma, seated an threshald af her farest studia, examines scare af her latest wark, "The Divine Flame." Beside her is lunch basket, carried ta studias by all artists.









Let's teach the child How to Practice

Pupils as a rule like to play fast and think slowly; but if they will put emphasis on accuracy, speed will take care of itself

By HENRY LEVINE

As told to Annabel Comfort

IT IS NATURAL for a child to want action. He wants to move his fingers and play the piano immediately. He learns to walk and speak without thinking, and so he reasons: "Why shouldn't I play the piano in the same way?" From the very first lesson, however, the child must learn how to practice, and thus avoid forming bad habits, because of needless repetition, absent-mindedness, and mental "wool-gathering." Pupils as a rule like to play fast, and think slowly. This is the cause of many of their inaccuracies. Let's teach them to play slowly, and think fast, and thereby correct their mistakes. The pupil will then put the right finger on the right note instead of groping and playing a wrong one. This will set the fingers and hands correctly, and form a basis of correct action, when a faster speed is desired.

Why are children poor sight readers? It is because they don't know where the notes are found on the staff. The child should be drilled in finding these notes, learning their names, and the names of the lines and spaces. He should call off the name of the note and specify whether it is, for instance, on the top line, or in the second space.

Have you ever wondered why the music staff is made up of five instead of six lines? This is not an accident. Five lines are the most that the eye can grasp without having to stop and think. The child can be taught to identify the lines on the staff this way: No. 1 (E) is the bottom line. No. 2 (G) is next to the bottom line, No. 3 (B) is the middle line, No. 4 (D) is next to the top line, and No. 5 (F) is the top line. The four spaces can be taught the same way.

Many five- and six-year-old children who do not as yet know the alphabet, have learned leger lines above the staff. They are told that the first leger line above the treble staff is A. Skip a note and you will find another leger line, skip another note and you have the third, and and then the fourth. Tell the child to play A-C-E-G on the piano. (Reading the leger lines is the same as reading the staff.) He will see and feel the four notes under his fingers. The teacher must test him by asking, "What is the third, first, or fourth note?" After the child has learned the notes on the keyboard, ask him what leger line No. 3 is on the music score, No. 4, and so on. By now he should know the names of the notes not only at the piano, but also on the printed page; for the instructor has worked from the piano to the music, and not from the music to the piano.

When leger lines are filled with a number of notes as in chord formations, confusion arises in the minds of young students. However, they should try to count the lines and spaces just the same. If they do not count correctly, it is because their attention is not properly focused. The beginner has only his teacher and his somewhat undeveloped intelligence to fall back on, while the advanced student has other guides, together with, in many cases, a good foundation in harmony.

Why don't more students try for a one hundred per cent accuracy in reading notes? Many youngsters who are bright in school boast of their ninety-five and ninety-eight percent average in spelling and mathematics. This would be a poor percentage in piano playing. Just think how it would sound to play five wrong notes out of every hundred. If the pupil is taught to develop his capacity for concentration, and attention is given to playing the right notes, (*Continued on Page 50*)

A Musician's "Working Capital"

By ANDOR FOLDES

A large repertoire, always available for immediate use, is indispensable to the performing artist.

EARLY in my career I learned that the pieces in a pianist's repertoire are his working capital. Like a financier who makes dispositions of the funds he knows are available to him, a concert pianist must have a large reserve of works at his disposal any moment he has need for them.

How does one acquire such a capital?

Every performing artist's memory work consists of two phases. The first involves his learning a work so well that he can discard the music altogether. As Dimitri Mitropoulos, conductor of the New York Philharmonic-Symphony Orchestra, whose musical memory is legendary, expressed it so well in a recent interview: "The artist makes the piece entirely his own, he identifies himself with the composer and by doing so, the work becomes his own flesh and blood. He does not need the score anymore. It is as though he had written the music himself."

Many volumes have been written about how one should memorize and what is the best way to commit a work to memory, with the least effort and the maximum amount of security. But comparatively little has been said about the second phase which, to my mind, is equally as important, if not more so, than the first. This is to retain a work once memorized, so that one could confidently be able to play it even after years, without any previous preparation or even a last minute brush-up.

Recently I was called on to do just that. I was asked to substitute for an artist who became ill in the afternoon of his scheduled appearance with the Elizabeth, N.J. Symphony Orchestra. I played on four hours' notice Beethoven's First Piano Concerto in C major.

I hadn't played this work for over two years. There was no time to rehearse with the orchestra. Nor did I have time to go over the piece at home, as I had to secure the orchestral material for the concerto, and take a train for Elizabeth. Yet, despite this the concert went very well.

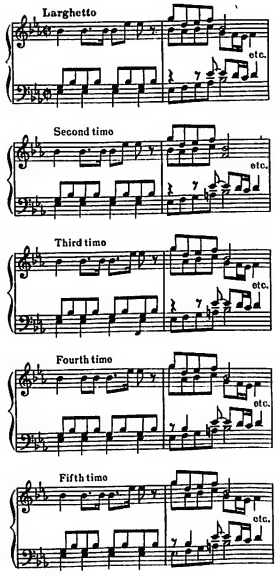
What steps had I taken in order to pin down in my memory a work so securely that it should "hold" for years?

What can be done in order that we should be able to take down a work—any work—from our memory-shelves, if necessary even without giving it a "spring cleaning"?

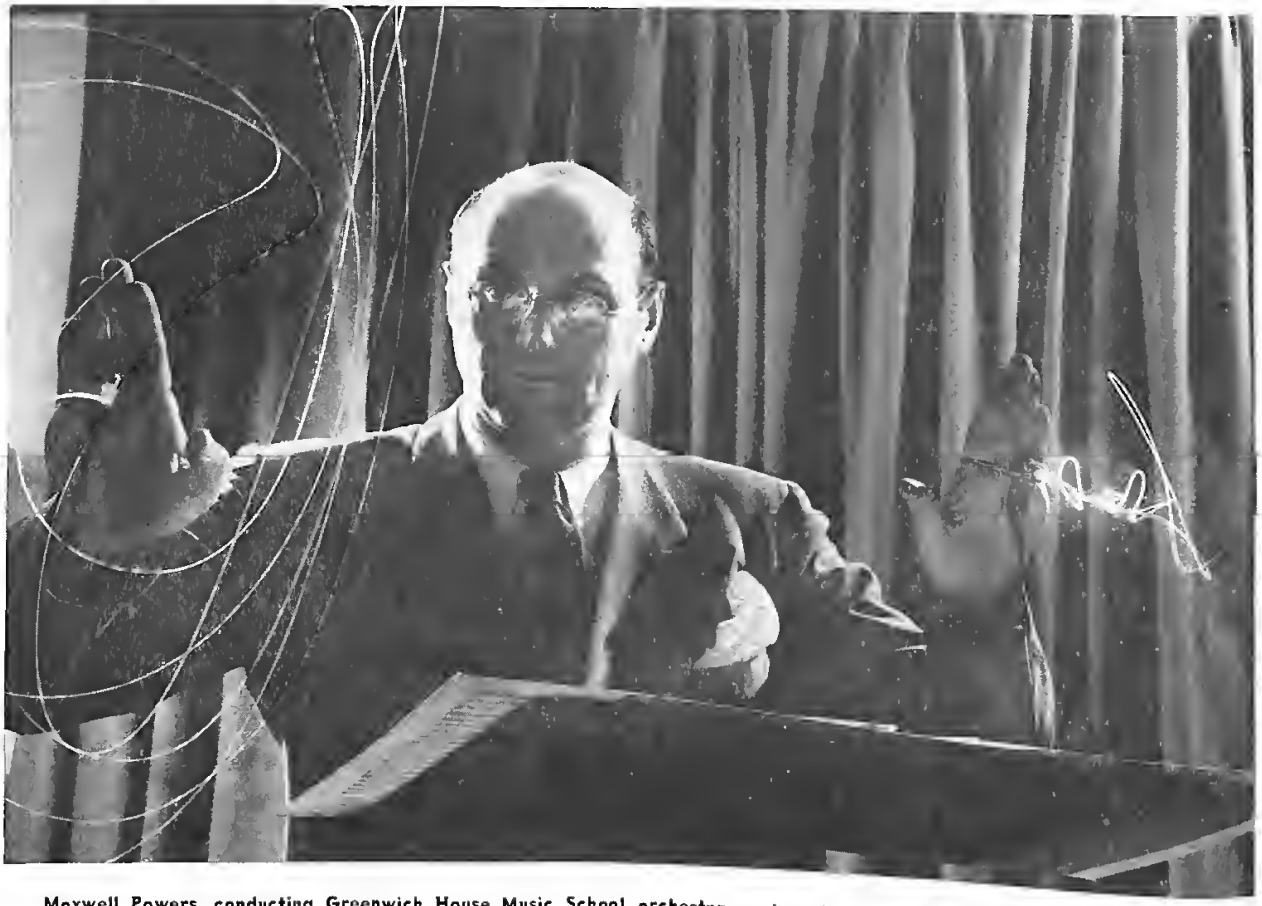
From earliest childhood I strove not only to learn a new work as well as I could, but to preserve it for future use. Soon I realized that working on all the pieces all the time was impracticable and humanly impossible. Obviously, nobody can work on 12 or 15 concerti at one and the same time, particularly considering that a concert pianist must always have at least four or five different solo programs ready in order to satisfy the varying tastes of the different audiences he is facing in the course of a normal season. But I found that with frequent repetition of the already mastered material I could keep my repertory fresh, and be able to remember the pieces for a very long time.

The best advice I can give to young musicians is threefold:

1. When you memorize a new piece, keep in mind that you will want to use it later on, also, and not just for the one lesson for which you prepare it, or for the one public performance which is imminent. Try to retain, therefore, as many features of the piece from as many angles as possible. If your visual memory is your forte, remember the picture of the printed page, try to visualize it away from the piano, and see whether you can remember when you have to turn, etc. etc. If the figuration is very difficult, it may well pay to memorize this with separate hands, too, until you can play the left hand as well as the right hand without aid of the music. Analyze the piece harmonically and also from the point of view of its form and musical structure. Be especially careful in memorizing those passages which are repeated in the piece with only slight variations. A good example can be found in the second movement of Mozart's C minor Concerto (K. 491) where the theme appears five times. Each time there is a slight, yet important difference. A note or two is changed or the rhythm varies, yet these small changes are of great significance if we want to memorize the piece correctly.

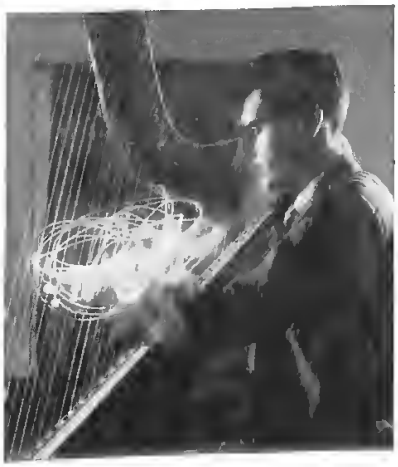


2. Try to memorize as much as possible *away* from your instrument, merely by reading the music. I do most of my memorizing this way. On long train trips, there is often nothing else to do but to read. Instead of a mystery story, I stick close to my scores, and get a tremendous kick out of "playing" mentally a piece I haven't played for some time. This (*Continued on Page* 64)



Maxwell Powers, conducting Greenwich House Music School orchestra, mutes violins with left hand, leads with right.

Music weaves patterns



EVERY gesture of the conductor communicates a message to his attentive orchestra. The patterns traced by his hands sketch the tempo, volume and accentuation of the music. The music literally flows from his fingertips to the orchestra.

Violin and viola sections, too, weave patterns as their bows move up and down in perfect unison. The harpist's hands are a blur on the strings as he executes a rapid passage (left) from Debussy's "Nuages." The sticks of the tympanist trace pinpoints of light as he underscores an orchestral *tutti* in Haydn's G Major Symphony.

To make the pictures on this page, a photographer from Three Lions agency stopped in at the Greenwich House Music School in New York, where Conductor Maxwell Powers was conducting the school orchestra. The close-up of Mr. Powers' hands, above, shows how small lights were arranged to weave the musical patterns shown here.



Double-bass player uses shorter bow than violinist; his hand therefore describes smaller circle above his big instrument.

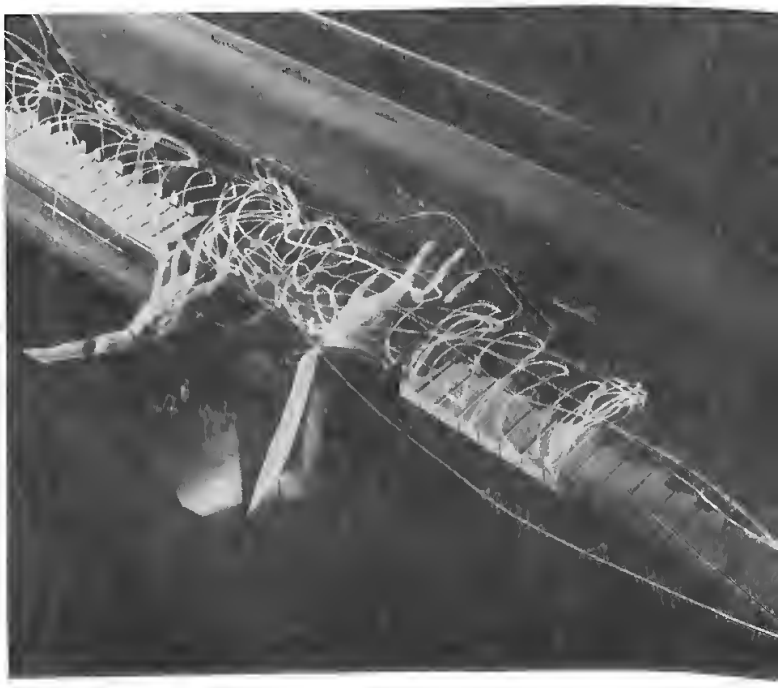


Tympanist's powerful drum-roll adds brilliance to orchestral crescendo in Haydn symphony. Sticks are felt-tipped molacca.

Violinist covers much ground as left hand moves up to higher positions, right is raised and lowered for string crossings.



Mr. Powers plays his own "Boogie-Woogie Nocturne." Note the regular recurring pattern in left hand, variations in right.





The interior of the church of St. Florian's Abbey is one of the masterpieces of Baroque architecture. Pipes of the Bruckner organ are visible at rear of church.



BRUCKNER and the ST. FLORIAN ORGAN

By VIRGINIA CREED

Damaged during the war, the instrument which inspired Bruckner will be heard again this month

ANTON BRUCKNER was not an especially fortunate man. Greatly gifted, but almost completely lacking in those graces that have made his fellow Austrians the darlings of successive civilizations, he had to work his way painfully from one stage of his career to the next and nothing that came to him came free of qualification.

The oldest of the twelve children of a poor school teacher and an innkeeper's daughter, he knew privation and hard labor from earliest childhood. When, having progressed through a series of teaching posts in which he nearly starved to death, he finally achieved the position of teacher of counterpoint at the Vienna Conservatory, he found himself confronted with the enmity of the critic, Hanslick, then one of the most powerful influences in musical Europe.

Through no fault of his own, poor Bruckner had been set up as the rival of the popular Brahms. As Hanslick led virulent attack after attack on him, the aristocratic patrons of the time coldly ignored the peasant composer from Upper Austria.

Naturally enough, all this embittered Bruckner, who, if he lacked his countrymen's charm, also lacked their talent for intrigue and was simply bewildered by Hanslick. When he was presented to the Austrian emperor and the latter asked

him what he could do for him, Bruckner naïvely replied, "Please make Mr. Hanslick stop writing about me."

But in some ways Bruckner was most singularly blessed. No man of music ever worked in a more magnificent and fitting setting; none had, during his peak creative years, the constant use of such a sublime instrument as he. He was still a young man when he became music teacher at the great baroque Abbey of St. Florian and master of the fabulous organ for which the abbotts first gave the order in 1771 and which had been progressively improved right up to Bruckner's time.

This instrument in its splendid setting no doubt worked powerfully upon Bruckner's imagination. True, he later left it to become organist at Linz, capital of Upper Austria, and as conservatory teacher played upon the organ in St. Stephen's Cathedral in Vienna, one of the largest and finest in the world; but these other instruments were never his own as St. Florian's was. The organ is still known as "Bruckner's Organ."

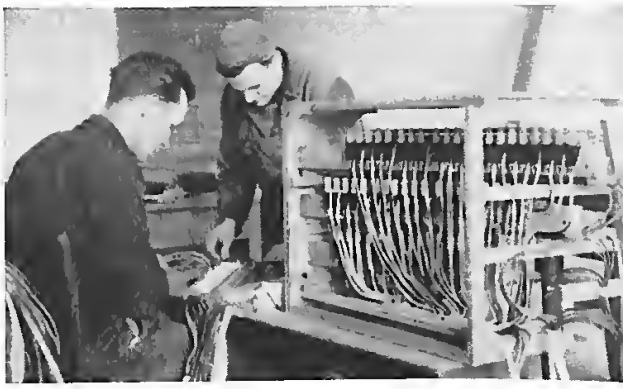
The Abbey of St. Florian is one of the most beautiful buildings ever built by man. It started as a little shrine to the martyr, Florian, the saint to whom Austrian peasants pray for protection against fire. Florian was a government official in nearby Lauriacum, in the reign of Diocletian, when all this Austrian world was Roman. He confessed to being a Christian and was martyred by being thrown into the Danube with a stone tied to his feet. A devout peasant woman found his body floating in the river and buried it on shore. Successively more elaborate shrines, churches, chapels were built over it, but deep in the crypt of the great abbey, where Bruckner also is buried, the stone tomb with the ashes of Florian still stands.

The 18th century gave St. Florian the look Bruckner knew. The Milanese, Carlone, who became its permanent architect, made the plans for its reconstruction into the baroque complex it became. He redesigned the original 13th century church, assimilating the most lavish decorations into a light and perfectly harmonious whole.

Prandtauer, the distinguished Baroque architect who succeeded Carlone as permanent architect of St. Florian, is responsible for its much-photographed façade, towers and staircases. He is also responsible for the Marble Hall, in which annually during the Bruckner Festival (last week in July—first week in August), the Vienna Philharmonic performs the Bruckner symphonies.

The famed organ, begun in 1771, was first completed in 1774. Originally it had three manuals, 68 stops, nine combinations and 5,043 pipes. During Bruckner's time the organ, with which he was completely beguiled, and on which he practiced for several hours daily, was completely reconstructed by Matthias Mauracher of Salzburg, one of the greatest organ builders of the age. After this reconstruction it boasted 78 stops and 25 combinations. The number of pipes, however, was reduced to 4,993.

At this time one of Bruckner's younger brothers was sexton at St. Florian's and had charge of the four men who were required to pump (*Continued on Page* 52)



Rebuilding console of Bruckner organ. All stops now are operated by electric contact.



Completely rebuilt console of Bruckner organ has both tilting stop tabs and drawknobs. Façade of St. Florian's (right), commanding a wide sweep of Danube Valley, was work of Prandtauer, distinguished Baroque architect who lived in 18th century.



The Decline of the ART OF SINGING

By ROBERT BOAS

If Bel Canto is a lost art, it may be the fault of composers rather than of singers

THE ART of singing, as all the evidence seems to indicate, has been in a state of slow but consistent decline since the beginning of the nineteenth century. We, in 1950, play our gramophones and long for the age of Caruso and Melba. Yet, if we turn up Edwardian opera critiques, we find the writers complaining that singing is not what it was in the days of Grisi, Rubini and Lablache. We thereupon repair to the dusty records of the 1840's, only to find the operatic pundits discussing the reasons for the decline of vocal art since the disappearance of the *castrati*. A lot of this, of course, is probably affectation. If Rubini was really superior to Caruso in the same degree that Caruso was superior to the present-day Italian tenor, and the *primo tenore* of round about 1800 a corresponding degree superior to Rubini, the *primo tenore* of 1800 must have possessed qualities so superhuman that they do not bear thinking about. Nevertheless, it is reasonably certain that Italian *bel canto*, as practiced in the first half of the nineteenth century, is, today, a lost art.

The reason is probably this. In the first half of the nineteenth century the Italian repertory consisted in the main of the operas of Rossini, Donizetti, Bellini and their inferior imitators. The music which these gentlemen wrote for their singers was extremely florid and required, of its performers, an exceptional vocal range and highly developed technique. To the untrained vocalist it was, of course, impossible. But the professional Italian singer, who spent a life-time practicing to become an adequate interpreter of Semiramide or Norma, of Count Almaviva or Fernando, found the roulades and cadenzas which were so prominent in the music the best vocal exercises imaginable. Singers throve on them and Italian vocal art passed through what is generally agreed to have been a golden age. But, unfortunately, after a time, musical people began to become impatient of operatic characters who expressed themselves exclusively in ideal vocal exercises. As the century advanced, public taste began to demand more realistic vocal lines for the singers and more interesting instrumentation. Wagner, who, of course, led the progressive movement, abandoned florid vocal writing altogether after "Der Fliegende Holländer" and imported Beethoven's symphony orchestra into the opera house. So much the better for music—who can deny it?—but the development dealt a severe blow to the old school of Italian *bel canto* singing from the time that Verdi, Boïto and Ponchielli began to borrow German methods.

It is interesting to notice, moreover, that progressive critics of the late nineteenth century, like Bernard Shaw, were so sick of the old-fashioned Italian school with its faultless but artificial style of execution, that they mistakenly hailed Wagner as a reviver of the true art of singing. In support of this theory they pointed out that the music of Rossini and Co. was so florid and difficult that only half a dozen singers in Europe were capable of tackling it, that the old Italian method was to take the upper fifth of a singer's register and harp on it as though it was the middle of his compass, and that, while Wagner so contrived things that his soloist could always be heard through the orchestra, a typical Italian accompaniment consisted of a "rum-tum" rhythm on the strings with the whole of the rest of the band blaring away fortissimo in unison with the voice. Shaw and the other Wagnerites, however, did not realize that constant practice at the difficult cadenzas of the Rossinian school, even if they were really beyond a singer's capacity, did far less harm to the voice than perpetual struggling with a noisy orchestra on a comparatively clear-cut vocal line.

In point of fact, Wagner was by no means as considerate of his voices as Shaw liked to think. Brünnhilde's cry of "Ho-Jo-To-Ho!" for instance, imposes a far greater strain on the human voice than any Italian cadenza, because the high B's and C's require to be shrieked—literally shrieked—above a Wagnerian orchestra. Shaw's description of a typical Italian accompaniment, moreover, was misleading. The eternal rum-tum string accompaniment, although monotonous and exasperating to the musical, forms a most pleasant and, indeed, ideal background for *bel canto*, and as for the whole band blaring fortissimo in unison with the voice, this may possibly be true of one or two exceptional dramatic cabalettas, like "Di quella pira" or Leonora's "Sù, venite ell', è una festa," in "La Favorita," but as a rule the orchestra is most sparing in its intrusions upon the vocal line, which usually confine themselves to such devices as sections of the woodwind doubling the voice or a horn playing in thirds with it.

But from the moment Italian composers began to import German vocal methods and German instrumentation into their operas the old *bel canto* was doomed. A singer who could manage the roulades of Almaviva or the high-pitched, flowing melodies of the Duke of Mantua without turning a hair, boggled hopelessly at the perpetual fortissimo of Otello, a part which even Caruso never dared to attempt. The *verismi* composers, Mascagni, Leoncavallo and Puccini, treated their singers very little better. In the prologue to "Pagliacci" Tonio informs the audience that they are going to hear "cries of rage and anguish" in the ensuing drama and, as far as the tenor Canio is concerned, that is about all they do hear, although the part is one of the most dramatically effective in modern opera. Puccini's instrumentation imposes a similar strain on his singers. Last year, at the Stoll Theatre, we witnessed the sad case of a young Italian tenor, Antonio Salvarezza. His Cavaradossi was most promising; in "Recondita armonia" and "E Lucevan le stelle" he managed, not only to dominate the orchestra without difficulty, but also to produce very pleasant tone. But his attempt at the Duke of Mantua showed him up at once. Years of practice at shouting "Vittoria" on a high A-sharp had disqualified him from sustaining the vocal line of "La Donna è"

(*Continued on Page 63*)

This article first appeared in the English magazine MUSICAL OPINION, and is reprinted by permission of its editors.

YOUNG CHURCH MUSICIANS

With patience and a sense of humor, a church music director weathered eight difficult years and formed a junior choir

By ALICE HARRISON DUNLAP

EIGHT YEARS ago my husband, a Presbyterian minister, was called to a little church in Northwest Seattle. Scarcely were the rugs down, the curtains up, and my piano lessons arranged for, when my husband came home with the information that I was the church musician. The last minister's wife had accompanied everything; now, it was my turn.

That meant Sunday-School, Sunday church services, prayer meeting, Senior Choir practice, Junior Choir practice, women's meetings, etc. (and all on an ancient upright piano!).

Then one of the mothers in the church came to me and said, "Will you teach Celia to play the piano? She isn't musical, but if she could just learn to love music the way you do . . ."

That was eight years ago. Today we have an organ and a paid organist. There is a grand piano in the sanctuary, also. There are five choirs, with 150 in our choral set-up of members, accompanists, directors, and choir mothers.

There have been agonizing experiences in these eight years. We were in a new community; many of the children had never been to church, and were trained in neither worship nor music. For five years I had to handle the boys of the Junior Choir alone because their raucous voices and irrepressible behavior spoiled any group in which they were placed. I taught them by rote; hymnbooks were just convenient weapons for hitting people over the head.

I weathered these years mainly with spirituals and one-finger accompanists. No adult pianist could stand the scraping chairs, rowdy guffaws, and smelly sweatshirts and tennis shoes. The latter were partially my fault; I played football or baseball with the boys before choir. If we accomplished our choral objectives, I closed with a B'rer Rabbit story in dialect.

Today the Junior Choir of 30, 15 boys and 15 girls, is my very own. Rehearsal on Saturday morning at ten o'clock may begin like this: "Judy, take the piano first, since it is your service tomorrow." Judy is a chunky ten-year-old with a mop of short yellow curls and a predilection for Haydn. She has just memorized a Haydn sonata, the three movements of which will break up acceptably into prelude, offertory, and postlude. So she decides that all the service must be Haydn.

We practice hymns first: "Austrian Hymn," "Creation," "Lyons." The anthem is taken from the Andante of the "Queen of France" Symphony, "Jesu, from Thy Throne on High." We line up and practice the processional.

"Sidney, what was wrong on the last verse?"

"I didn't have a place to put my foot down!"

"Why, Judy?"

"I missed a beat between verses!" with a sheepish little grin.

They are seated again, and there is a brief drill with our wooden music, twelve-inch plywood notes, rests, and musical signs painted in brilliant colors. They clap the number of beats each note would get in 4/4 time, then again with a wooden dot after each note. A little girl who had a valiant struggle with "Silent Night" at Christmas time suggests that music would be much easier if the dots could be omitted. "But not nearly so interesting and beautiful," remarks an older chorister.

If the metronome came with me that morning, we use it on the processional and recessional. They think of it as indicating the heartbeat of (*Continued on Page* 49)



Telltale Marks on Old Violins

If your violin is over 200 years old, examine it carefully. It may bear some of the significant scars described in this article.

By SOL BABITZ

Whoever becomes the proud possessor of a violin made before 1800, is also the possessor of a silent witness of the history of violin making and playing. Most old instruments bear markings and scars which have a fascinating historical significance.

The letters and arrows in Figure 1 point to some of the most interesting markings that may be found on an old violin:

A. *Patches over worn-out peg holes.* When peg holes become too large through constant use, larger pegs are inserted. Eventually the peg holes are too large and endanger the entire head; at which time they are closed entirely with new wood and new holes are bored. They can be a good guide to the amount of use which a violin has had, provided the head is original.

B. *Glue joint between head and neck.* This joint is more clearly illustrated in Fig. 4. After 1810, because of raised pitch and advances in technique resulting in more position shifting, it was found necessary to lengthen the neck of the old violins (Shown in Fig. 3). The head of the old instrument was sawed off, as shown by the dotted lines. and a new neck, slightly thrown back, not straight as on the old instruments, was attached.

So widespread was this change that it is doubtful if half a dozen 18th century violins exist today with their original necks.

Notice how the raising of the bridge for greater tension resulted in the placing of a wedge under the fingerboard around 1700 (Fig. 3). There is a question mark in Fig. 2 because the writer has seen no violin of 1600 in original condition. Paintings of the period show something approximately like Fig. 2. Notice also the short fingerboard built by Antonio Stradivari in the days before higher positions were used.

C. *Glued seam visible on edge of belly wood.* This seam connects the original top wood with reinforcing wood glued to edges to replace original wood destroyed in removing belly for purposes of changing bass bars, etc. A few violins which have been carefully handled do not have this seam. The Heifetz Guarnerius del Gesu (illustrated in the February 1951 ETUDE) is one of these.

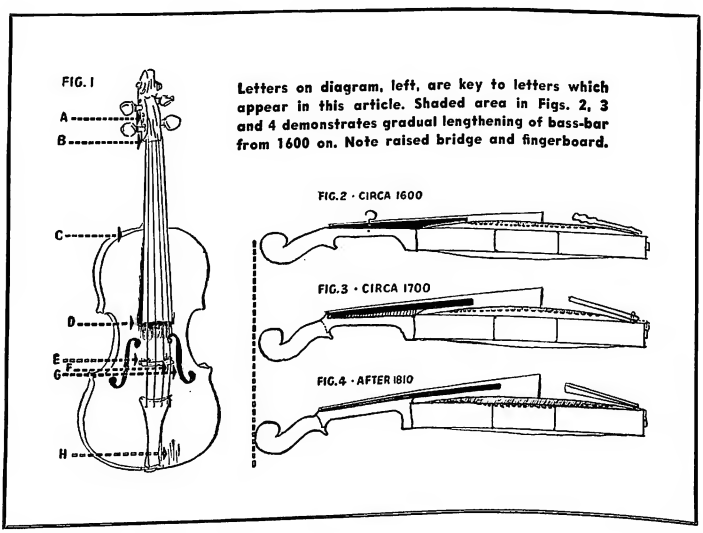
D. *Dark varnish under fingerboard.* Protected by the fingerboard from exposure to light, this varnish retains its original color, a color which many of us have forgotten as the true color of the instrument before the years lightened it.

E. *Markings of bridge feet on varnish* show that the bridge did not always stand in the position it occupies today. In the 18th century, with shorter neck and string length, the violin bridge had a different position.

F. *One or more cracks in the grain of the wood over the sound post.* There is scarcely an old violin today which does not have some crack at this place, be it ever so slight. These cracks do not mean that the great masters of Cremona and elsewhere did not know how to build a violin properly so that it would not crack. The cracks are the result of developments of later generations.

Since the days of Stradivari, there have always been violin repairmen who, while they could not build a good instrument themselves, were quite certain that they could "improve" a Strad. As a result, when a good instrument fell into their hands they would regraduate it: that is, change the thickness of the wood by carving out some of it from the middle of the belly where Stradivari usually made his wood thicker than at the edges. The result, however, was a weakening of the belly, and the now greatly thinned wood, unable to withstand

(*Continued on Page 52*)



Adventures of a piano teacher

It's refreshing to delve into unfamiliar works, and it will expand your musical horizons.

By GUY MAIER

HERE'S A YOUNG LAD, 9 years old, from Maryville, Tennessee, whose music study is obviously an adventure. He writes. "I'm having a good time with my piano now with a lot of books and pieces. Some are: 'Original Classics', Wagness: Czerny Studies, Liebling; Book III, Michael Aaron; 'Scales and Chords are Fun', Hirshberg; 'Thinking Fingers', Maier-Bradshaw: Scherzo, W. F. Bach; 'Winter Song', Bentley: 'Cops and Robbers', Sheffer. And I have one book I play just for fun. It is Stephen Foster Songs, arranged by Ada Richter. Tennessee just won the football game against Kentucky, 7-0. It was an upset. Daddy went to see it. I'll bet he froze to death. Sincerely yours, Lamar Alexander."

Aren't you bug-eyed from reading that list of "some" of Lamar's materials?

That lad, a pupil of Lennis Tedford, is really learning to *play* piano!

Offer your own students a bountiful feast of music, and see how they will devour (and digest) it. In the process they will learn a great deal about music, lose their fear of sightreading, gain technical and musical facility, and above all, they'll love to play the piano for the rest of their lives.

Here's a letter from another adventurer: "This is the beginning of my fifty-eighth year as a voice and piano teacher. I am no longer accepting new pupils, which will mean of course that in time I will not be teaching.

"I have never approved dry-as-dust materials or interpretation, so it has been a joy during these years to read your recommendations and teaching analyses. (I've been an Etude subscriber much of the time since 1890.)

"It is embarrassing to admit it, but I never sensed that Schubert was a great composer of piano music (as well as vocal music) until I studied your Schubert articles in ETUDE for July and August 1949. Now that I have more time I am reveling in music like Schubert's which had been a closed book to me.

"My life was devoted to others, but now, nearly 80, I play what I love and when I wish. Age for me is not something to shrink from, but something to enjoy. Today I have played the last of Schubert's sonatas. How I love the one in D Major! Thank you for revealing it to me.

F. I. J. (Detroit, Michigan).

THE SCHERZOS OF CHOPIN

Chopin's biographers are invariably baffled by the four magnificent Scherzos. The writers take refuge in calling them vaguely "a new form" (which they are not) and in describing them with such hyperbolic terms as "fiercely scornful," "frenetically agitated," "tornadic," "splenetic," "mocking" and a hundred other fancy words. But that's as far as they go. I do not believe any of them have penetrated to the heart of these glorious masterpieces.

No one knows why Chopin called them "Scherzos," but he must have used the term in its most capricious and unbridled connotation. The nearest any compositions have approached these scherzos of Chopin are a few of the more tumultuous Beethoven scherzos and perhaps Brahms' Scherzo in E-Flat Minor; but even these pale when Chopin's canvases begin to unroll.

It might help to understand Chopin's four Scherzos by examining them side-by-side with his four Ballades. Both sets are large scale compositions full of passion and strife. But the endearing feature of the Ballades is their *humanness*. Listen again to the warm, personal loveliness of most of the themes of the A-flat, G Minor, F Major and F Minor Ballades; their quality is at once touching and intimate. Their tempests are of the earth, their ardors human. Then take a look at the Scherzos. Chopin has begun every one of them *presto* or *presto con fuoco* (fiercely). Their textures writhe and leap, spin and crash. Their frames are shaken by a kind of cosmic conflict, a god-like strife. These are certainly not of the earth. Their moods are those of supermen, their proportions epic. In them Chopin is more boldly dissonant than in most of his other creations. Note how the scaring violence of their first sections is often contrasted with a theme of divine peace or benediction, like the middle sections of the B Minor and C-Sharp Minor Scherzos. Yet these themes are not "personal" or "romantic" like those of the Ballades, but impersonal, remote and pervaded with a celestial calm.

But the stage of the Scherzos is predominantly set with jagged crags, tormented and boiling cataracts, dizzy heights and black, abysmal depths. They are driven by the universal and eternal conflict of good and evil, light and darkness, fury and calm.

No wonder they are so difficult to play technically and so hard to realize interpretatively. No wonder critics and biographers are frightened away from their forbidding precincts. Yet, for artists the Scherzos are perhaps the most tempting terrain of Chopin-land. Every pianist wants to play two or three of them. Once he grapples with them, the Scherzos will never let him go. He is their willing and thrilled prisoner for the rest of his life. THE END



SCHUMANN'S NOVELLETTE

Opus 99, Number 9

A MASTER LESSON BY HAROLD BAUER

In 1838 Schumann composed nine short pieces to which he gave the title *Novelletten*. Of these, eight were published in 1839 as Opus 21. The ninth did not appear until 1852 when it was included in the collection *Bunte Blätter* (which, being in no way assisted by the literal translation "multi-colored leaves," had best be freely rendered as "random pages"). It is not known why all nine Novellettes, composed at the same time, were not published together—which suggests the happy thought that the field of research is still open.

Opinion exists that Schumann called these works "novellettes" in honor of the short dramatic tale, or novel, much in vogue during the Romantic epoch; and all sorts of associative theories link narrative and dramatic possibilities to their interpretation. All this is very interesting, except for the fact that it does not apply. The Novellettes got their name solely because Schumann was an inveterate punster.

At the time he wrote these pieces he sent them to his wife, Clara, with a letter saying that, like all his works, they expressed only his love for her. Then he adds, "I call them Novellettes because your name is Clara, too." This is delightfully mystifying. What possible connection exists between the name Clara and the title Novellettes? And then we remember the English singer Clara Novello who was famous at that time, winning the praise of Mendelssohn, captivating all who heard her—and rejoicing in a name exactly suited to Schumann's love of private little jokes. *Clara* became his own Clara, *Novello* lent itself admirably to Novellette—and no one who wasn't let into the joke (including the dramatic-short-story theorists) knew anything about it.

One more word about Clara Novello, to illustrate the beautiful continuity between present and past. She stood as godmother to a baby girl who, as Clara Novello Davies, grew up to enjoy a distinguished musical career in England, conducted a ladies' orchestra (with which I played as violin soloist when I was a small boy), and became the mother of Ivor Novello of the current London stage.

This ninth Novellette is a light and airy piece, well within the average pupil's scope and presenting no special problems of technique or interpretation. Thus freed of all need to read "dramatic-narrative" values into it, we may safely accept it as one of those bits of gaiety at which Schumann was so adept. The mounting exuberance of the opening theme (which returns as closing theme) is well contrasted by the more romantic feeling of the middle section.

This opening theme, with its twirling triplet figure, is in the style of a dance and should be played at a brisk, but not galloping, *tempo*. Set the metronome at 72 for a dotted half-note, and allow one stressed beat for each measure.

The *staccato* marks in the first eight measures should be carefully observed as a means of emphasizing briskness of rhythm and gaiety of spirit. Also, these opening measures are played so as to take full advantage of the mass of tone which piles up as the voices enter, each new voice coming in in imitation until all four voices dance a spirited climax together. Dynamics should be gradually increased until the effect is fulfilled.

From the seventeenth measure on, the music progresses in two parts—a new theme played by the right thumb, below the triplet figure which, though familiar, is no longer quite the same since the last note of the triplet is now tied. Effectiveness is heightened by bringing out the theme for the right thumb.

With the entrance of the middle section, we turn from dance to song. The simple melody must sing above its chromatic accompaniment. There are no philosophical or emotional profundities here—just a charming song.

And yet this middle section has a certain dramatic quality which derives from the chromatic accompaniment and is best emphasized by attention to dynamics.
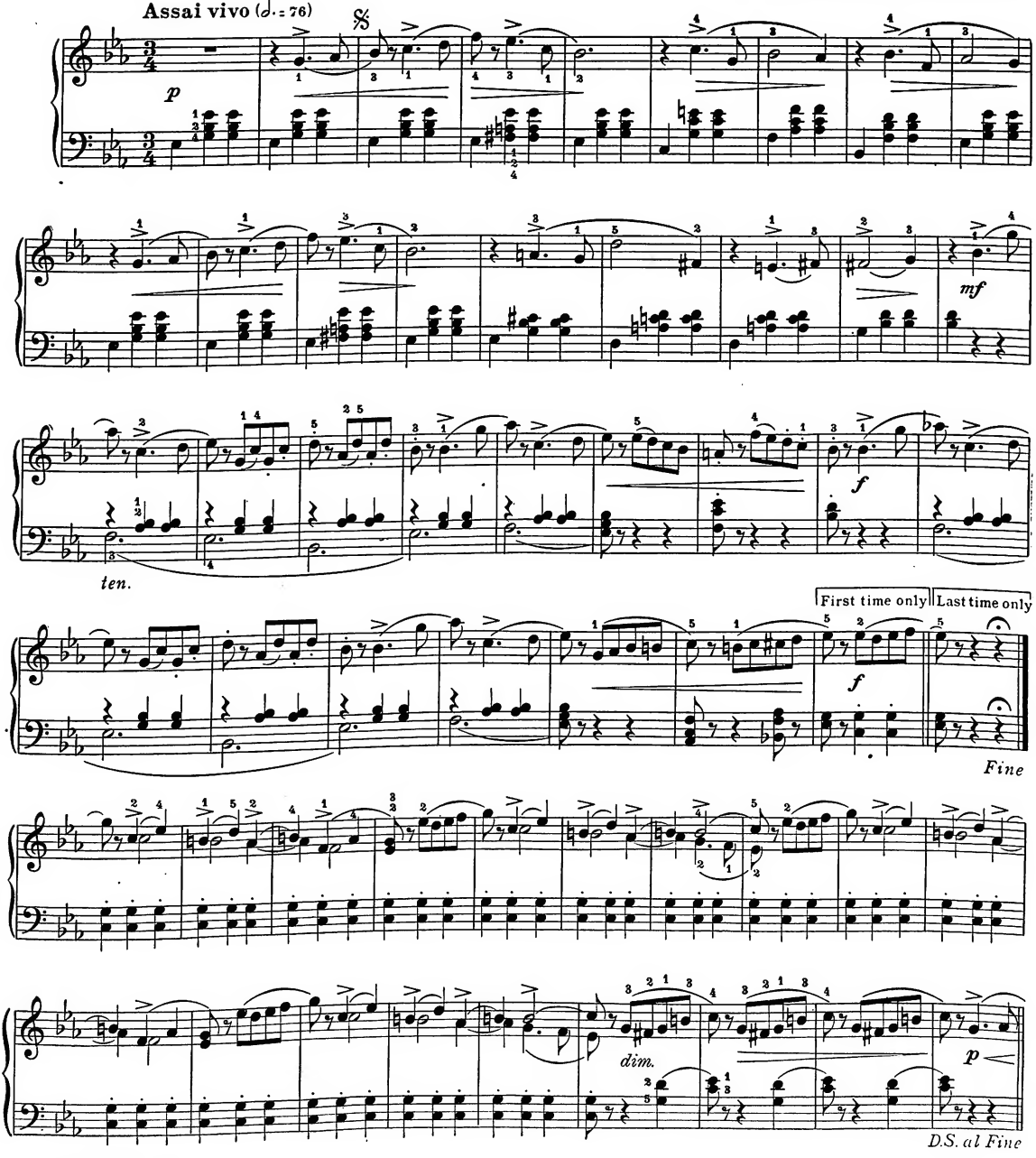
Here, as in most scale passages, volume increases as we ascend, and decreases as we descend. I am always reluctant to weigh music down with pictorial emblems not inherent in the text itself; yet, should the student be slow to grasp the relationship between motion and dynamics, it may be helpful to suggest that these swift chromatics resemble the rumblings of a storm, now drawing nearer, now dying away. But the introduction of (*Continued on Page 62*)

No. 110-03656
Grade 3.

Valse

A useful study in the playing of melody and left-hand chords.

P. TSCHAIKOWSKY, Op. 39, No. 8.
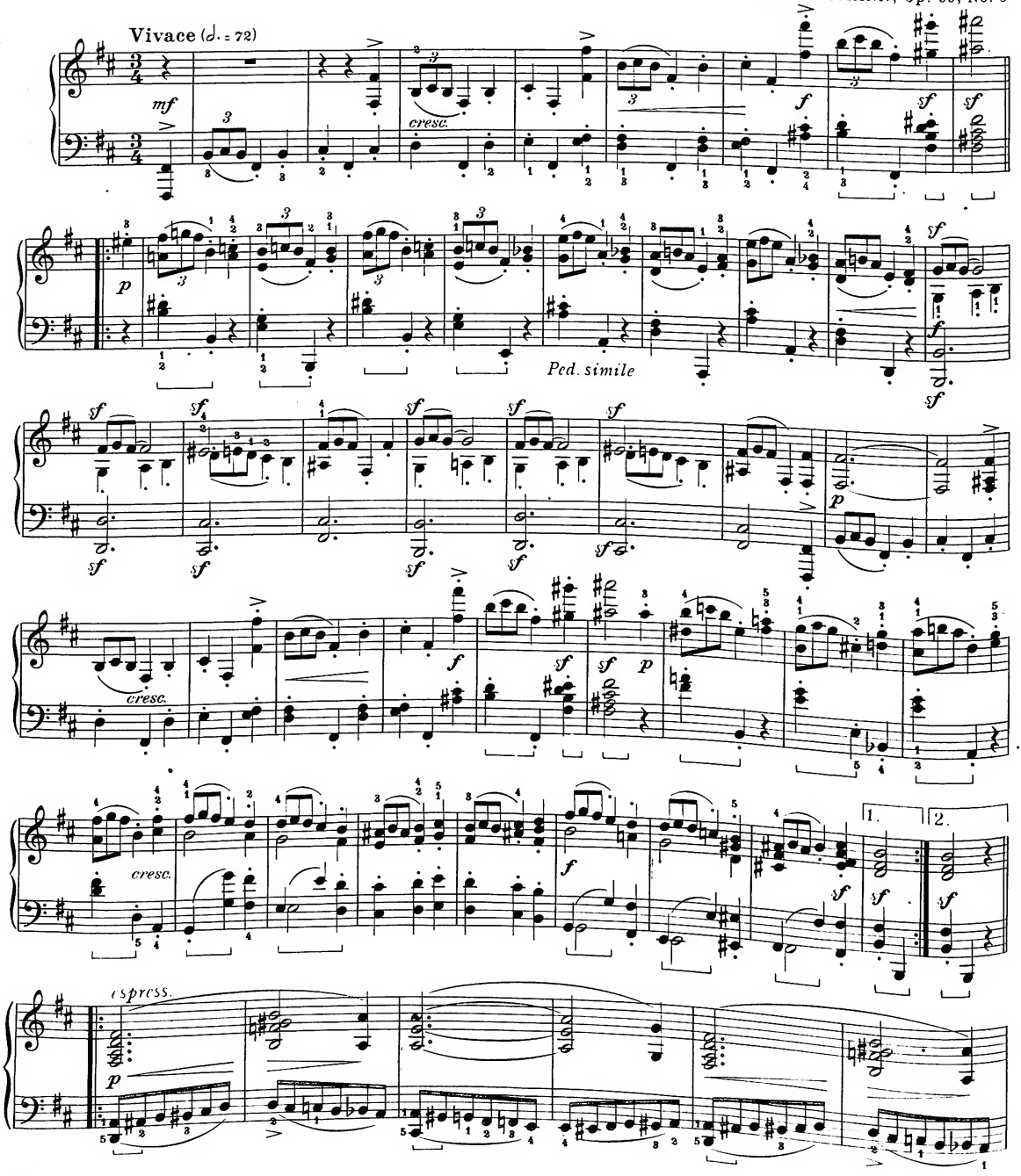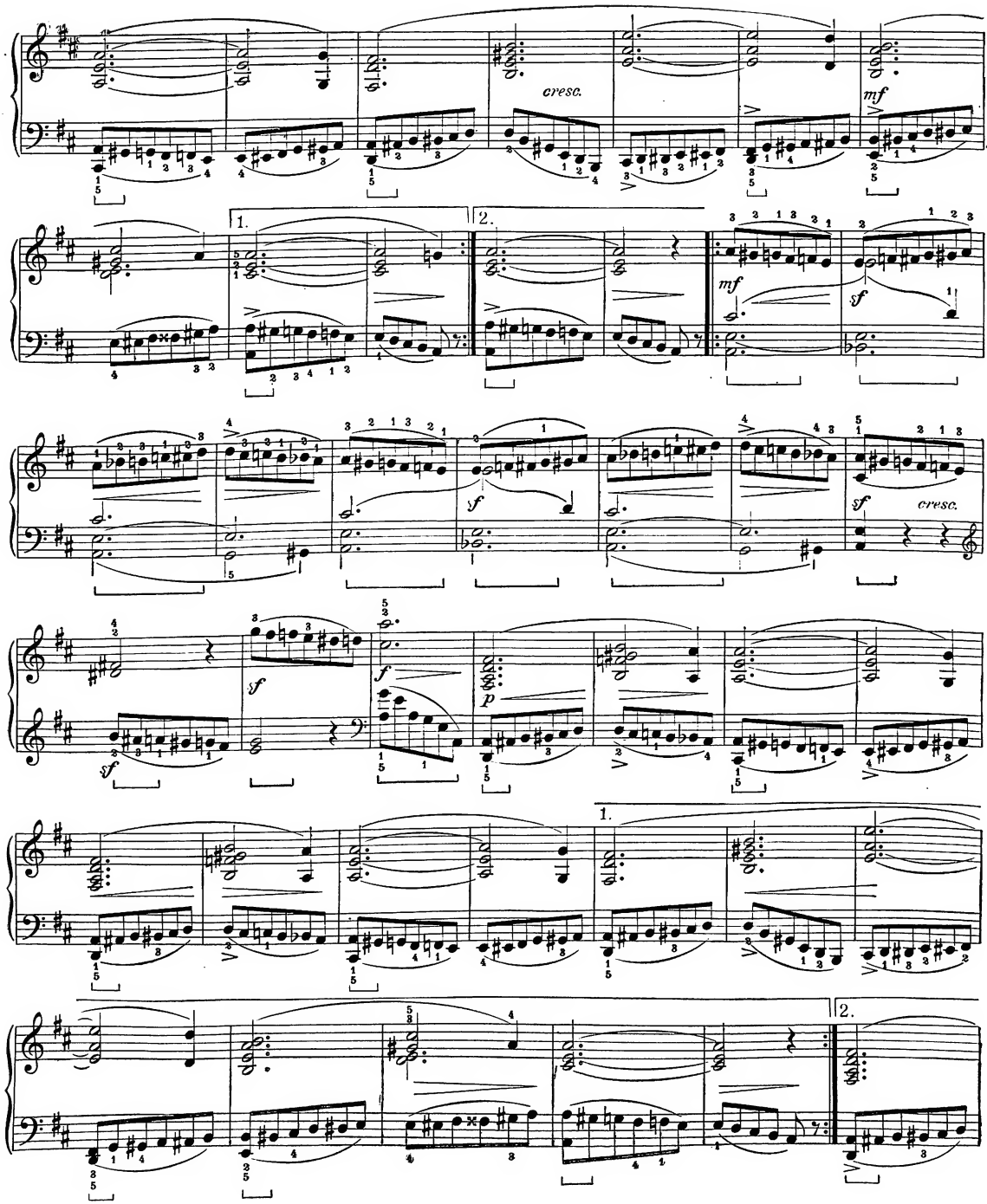


No. 3141
Grade 5.
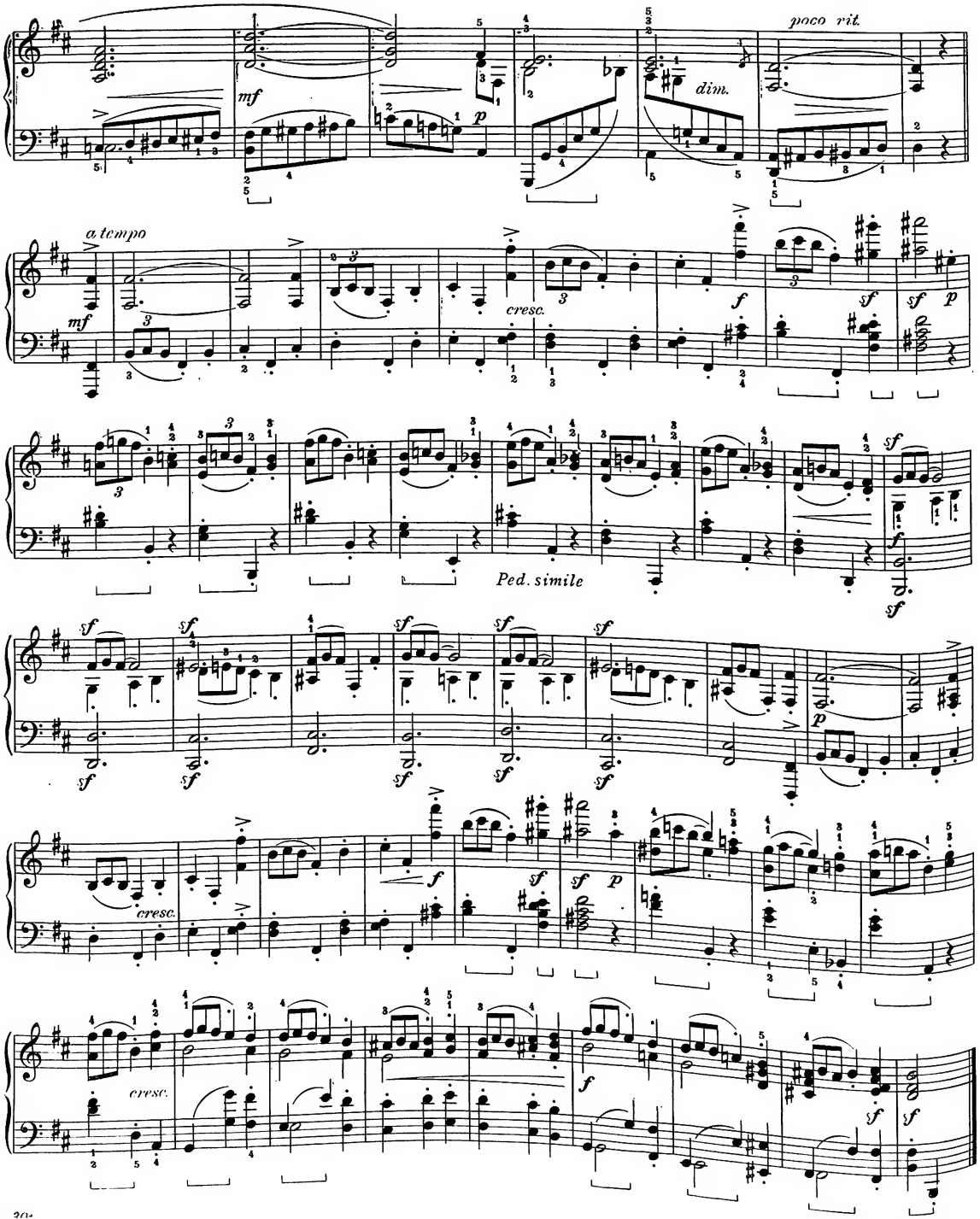
Novelette

Elsewhere in this issue appears a Master Lesson on this work by Harold Bauer.

R. SCHUMANN, Op. 99, No. 9




cresc.
mf
1.
2.
mf
sf
sf
sf
cresc.
sf
f
p
1.
2.


poco rit.
mf
p
dim.
a tempo
mf
cresc.
f
sf
sf
p
Ped. simile
sf
sf
sf
sf
sf
sf
sf
sf
p
cresc.
f
sf
sf
p
cresc.
f
sf
sf

No. 110-26847
Grade 3.
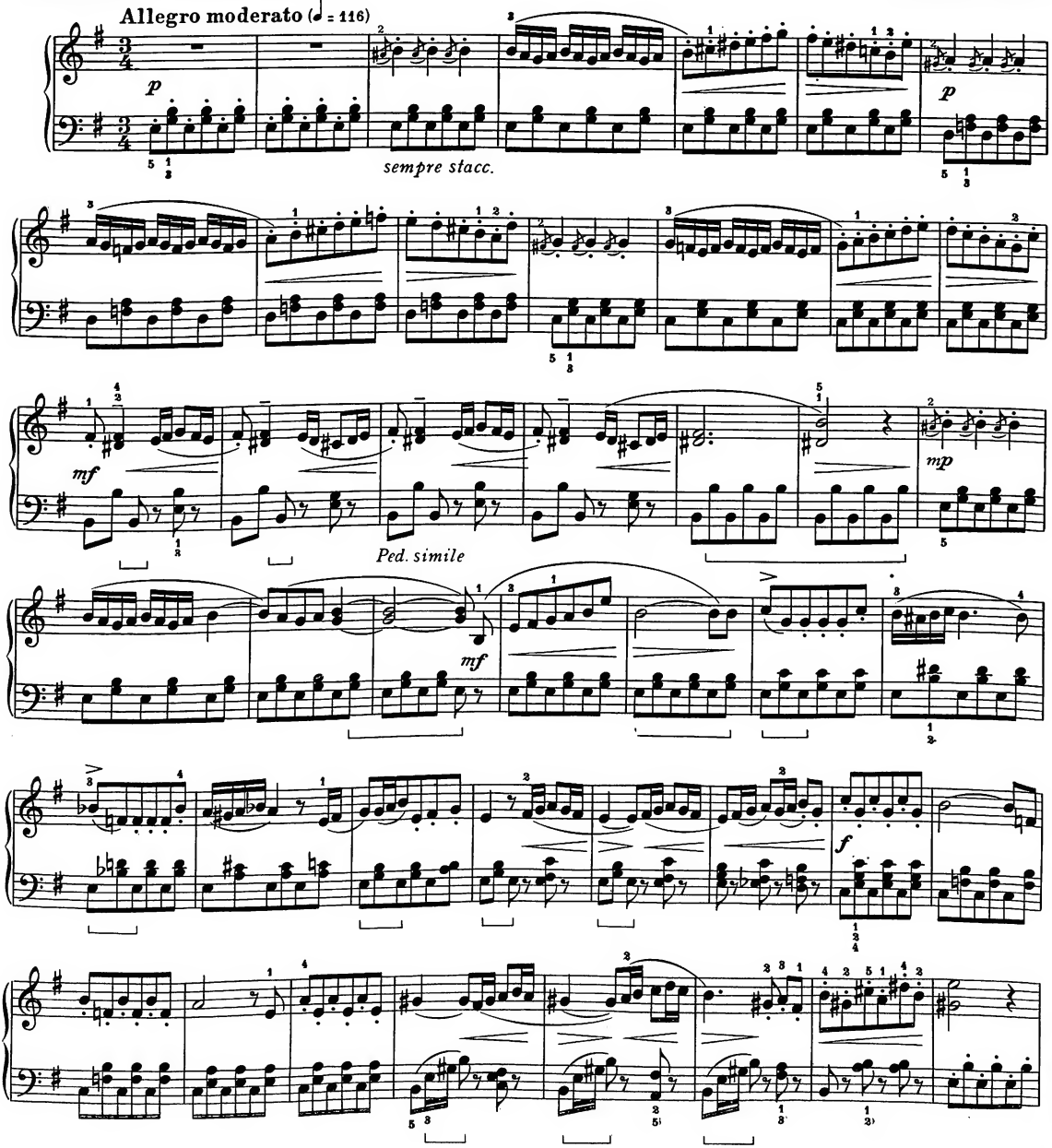
Gypsy Song

From "Carmen"

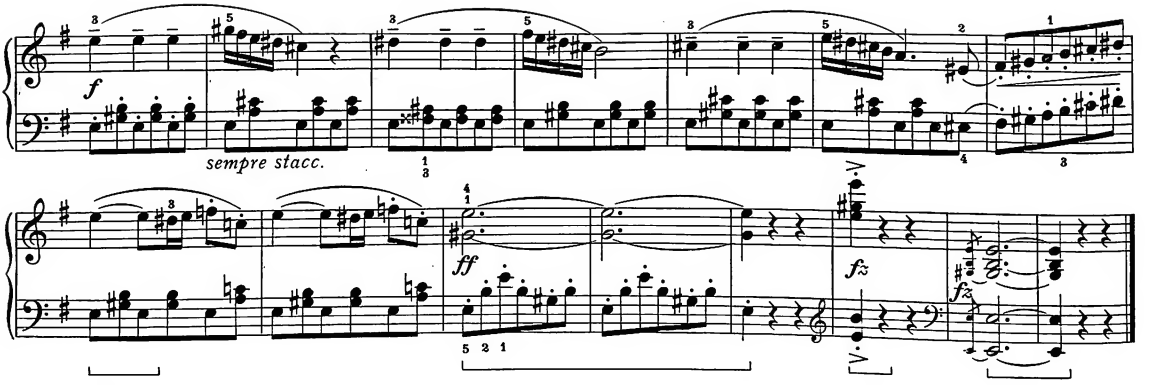
This work affords the student valuable practice in the executing of rapid scalewise passages. The right-hand part should be played rapidly and evenly.

Arranged by William M. Felton

GEORGES BIZET



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No. 120-30283
Grade 3.

Mon Desir

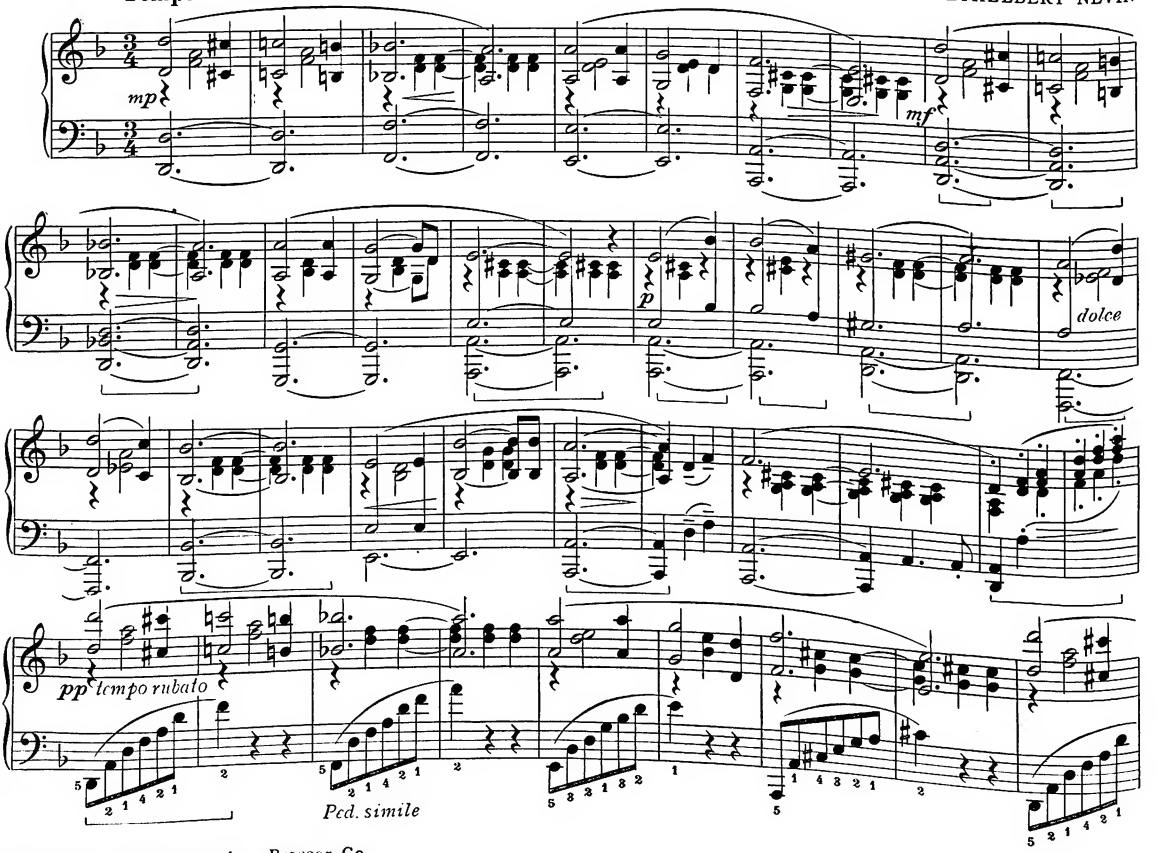
(My Desire)

Valse Lente

An excellent study for acquiring practice in octave playing. The right-hand melody should be played smoothly and expressively.
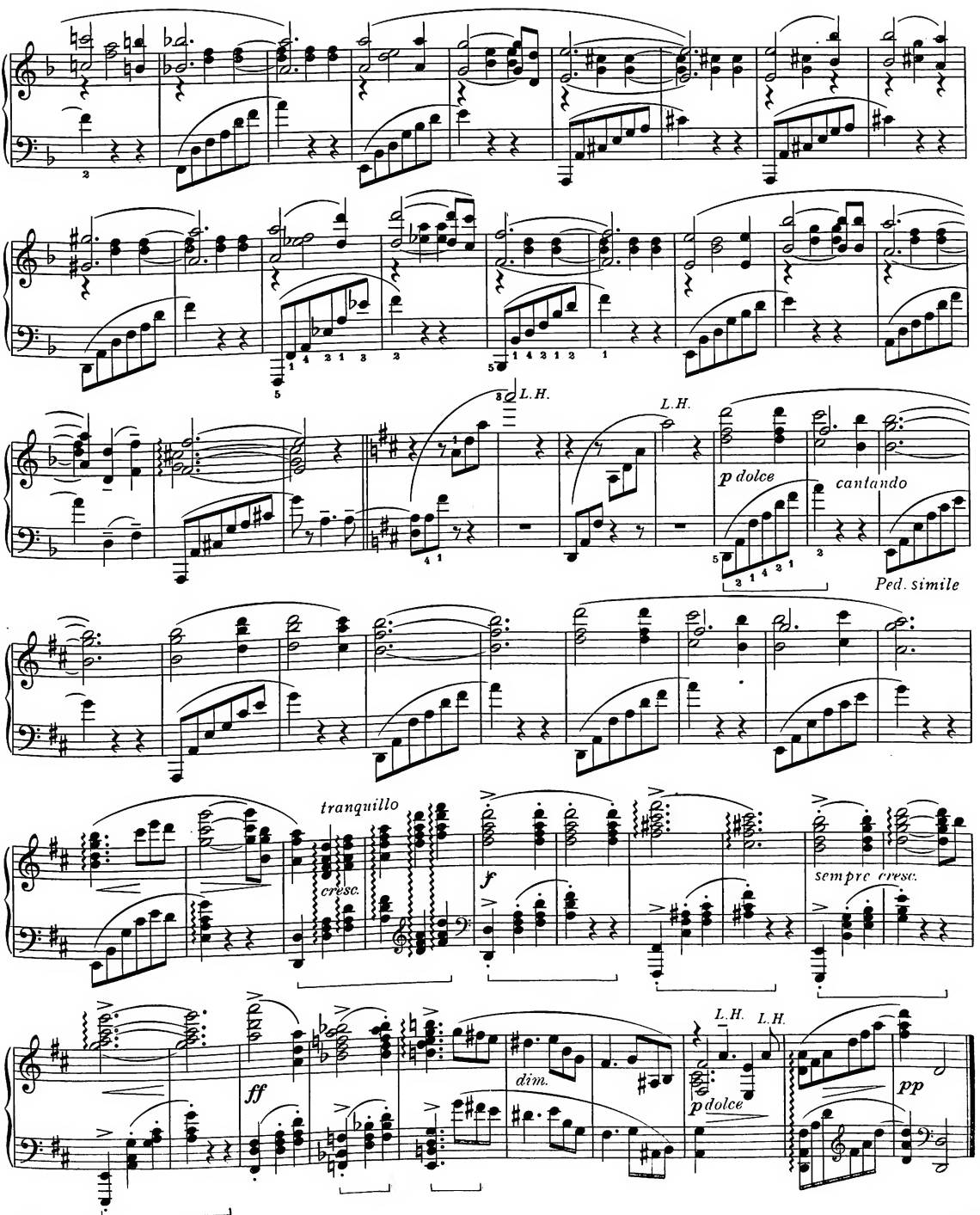
Tempo di Valse (♩. = 63)

ETHELBERT NEVIN



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L.H.
L.H.
p dolce
cantando
Ped. simile
tranquillo
cresc.
f
sempre cresc.
ff
dim.
L.H.
L.H.
p dolce
pp

No. 110-27119
Grade 3½.
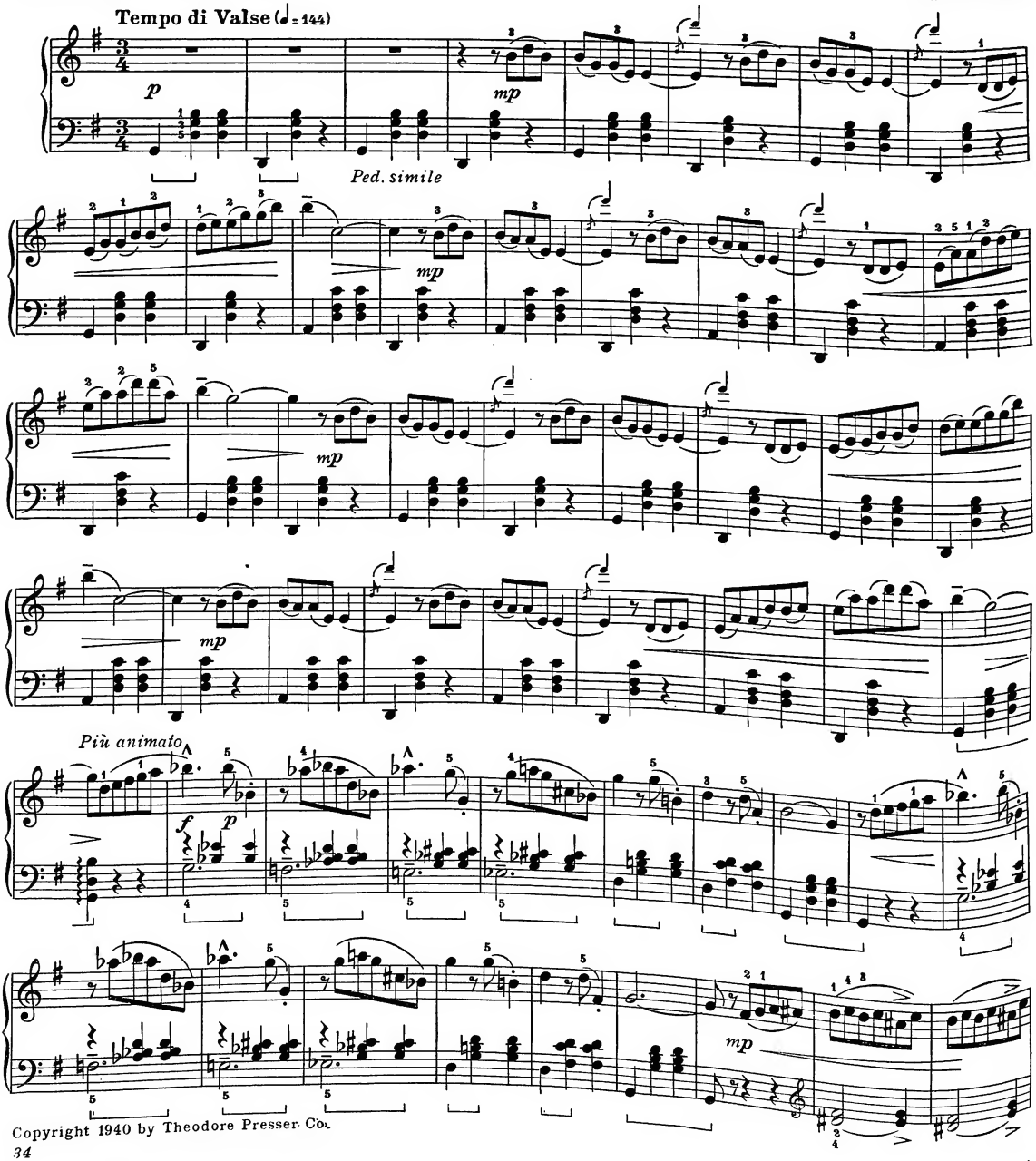
Waltz of the Flowers

From "Naïla"

Waltzes are an excellent way to practice for left-hand independence and right-hand melody playing. This Delibes work will reward the time spent in mastering it.
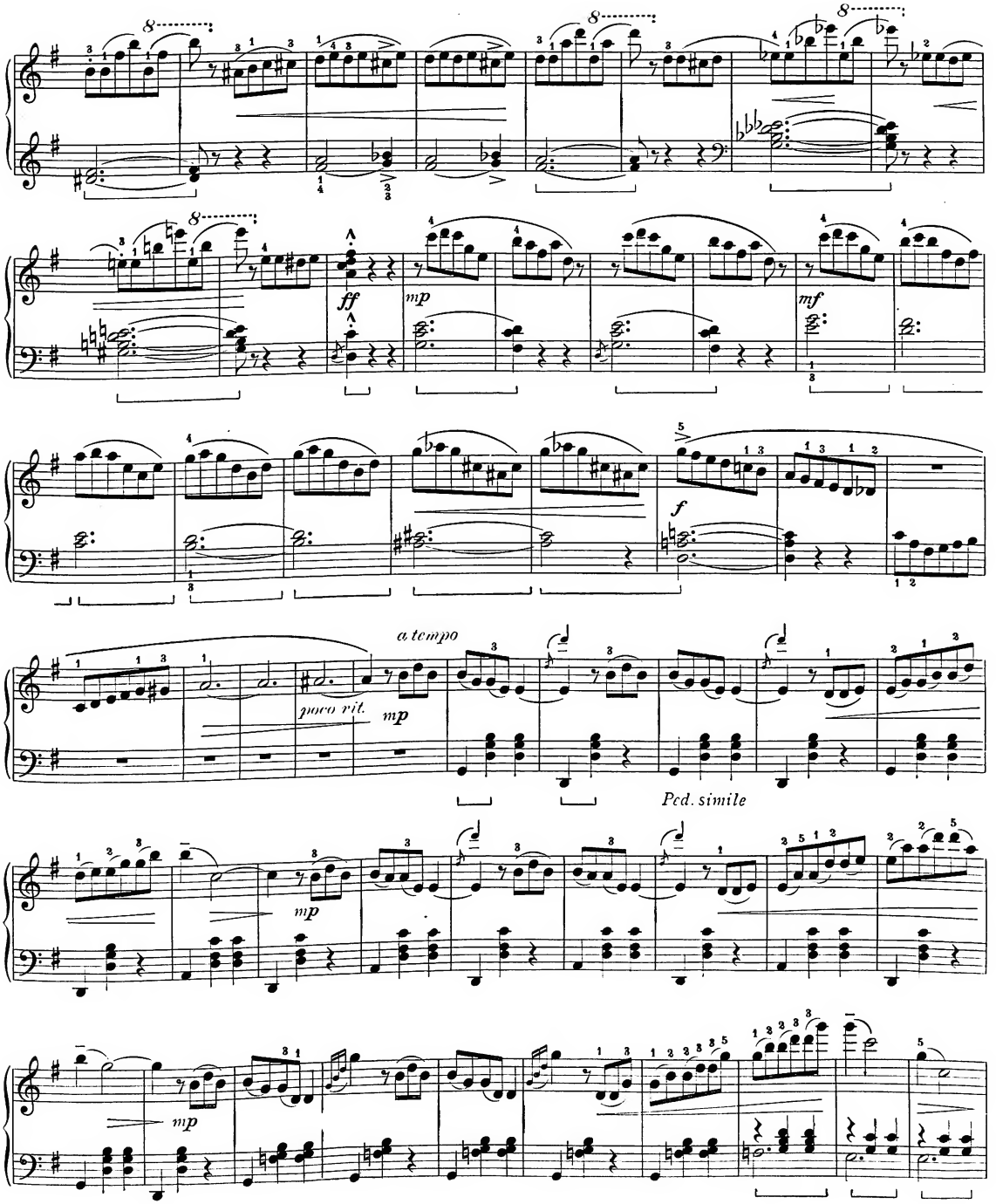
Arranged by William M. Felton
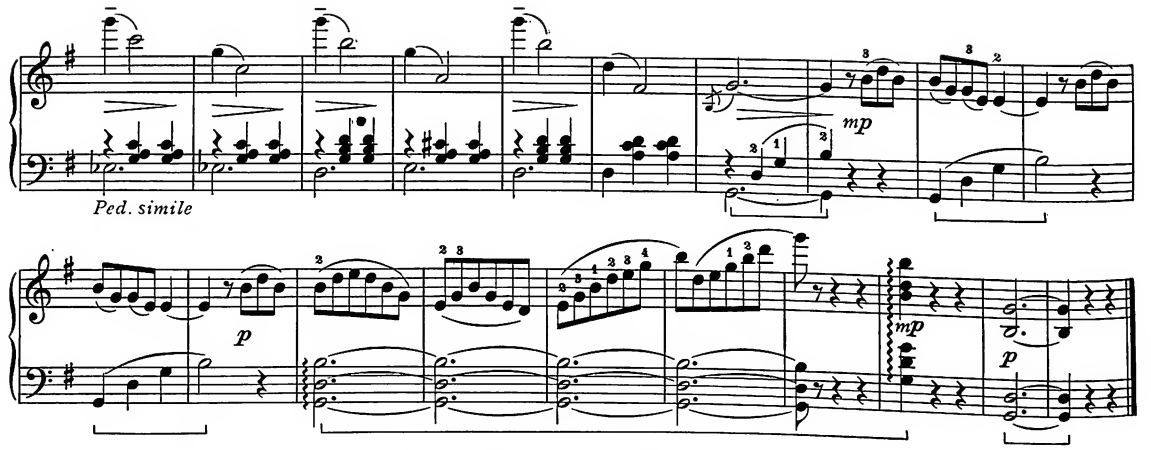
LÉO. DELIBES



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1951


8
ff
mp
mf
f
a tempo
poco rit.
mp
Ped. simile
mp
mp
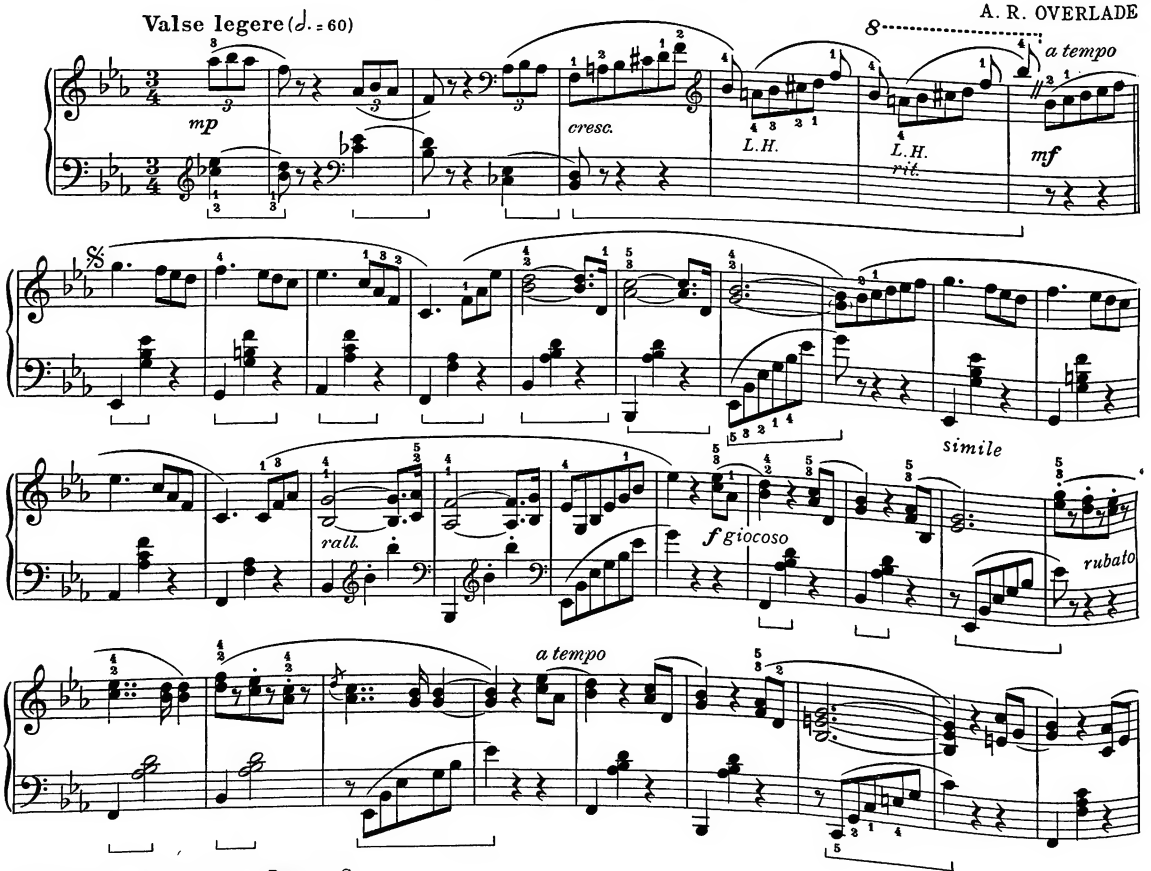


No. 110-26076

Grade 3 1/2.

Swaying Daffodils
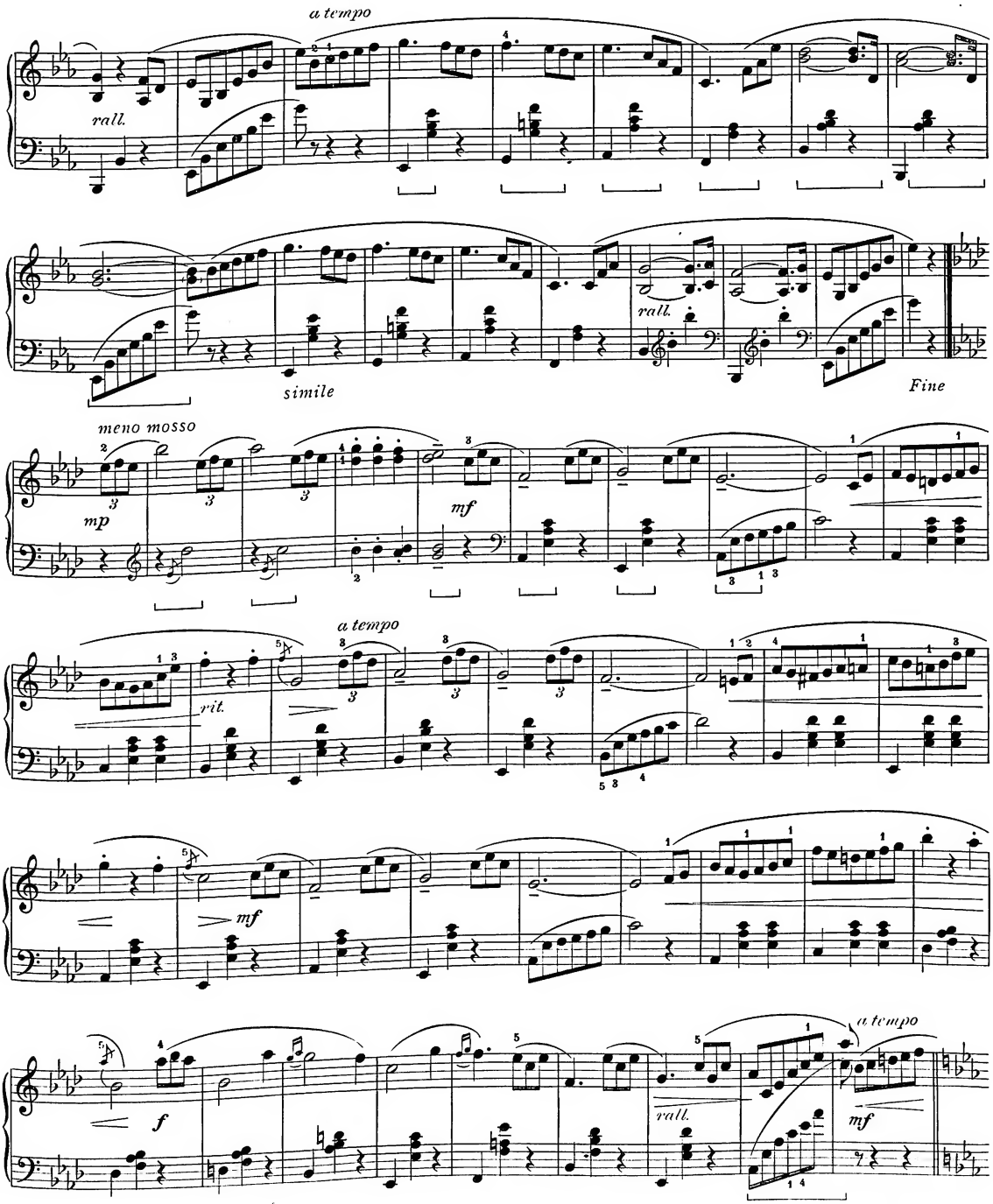
Pleasant to perform, this work is also excellent as a finger drill.

A. R. OVERLADE



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a tempo
rall.
simile
rall.
Fine
meno mosso
mp
mf
a tempo
rit.
mf
f
rall.
a tempo
mf
D.S. al Fine

No. 110-23563
Grade 2½.
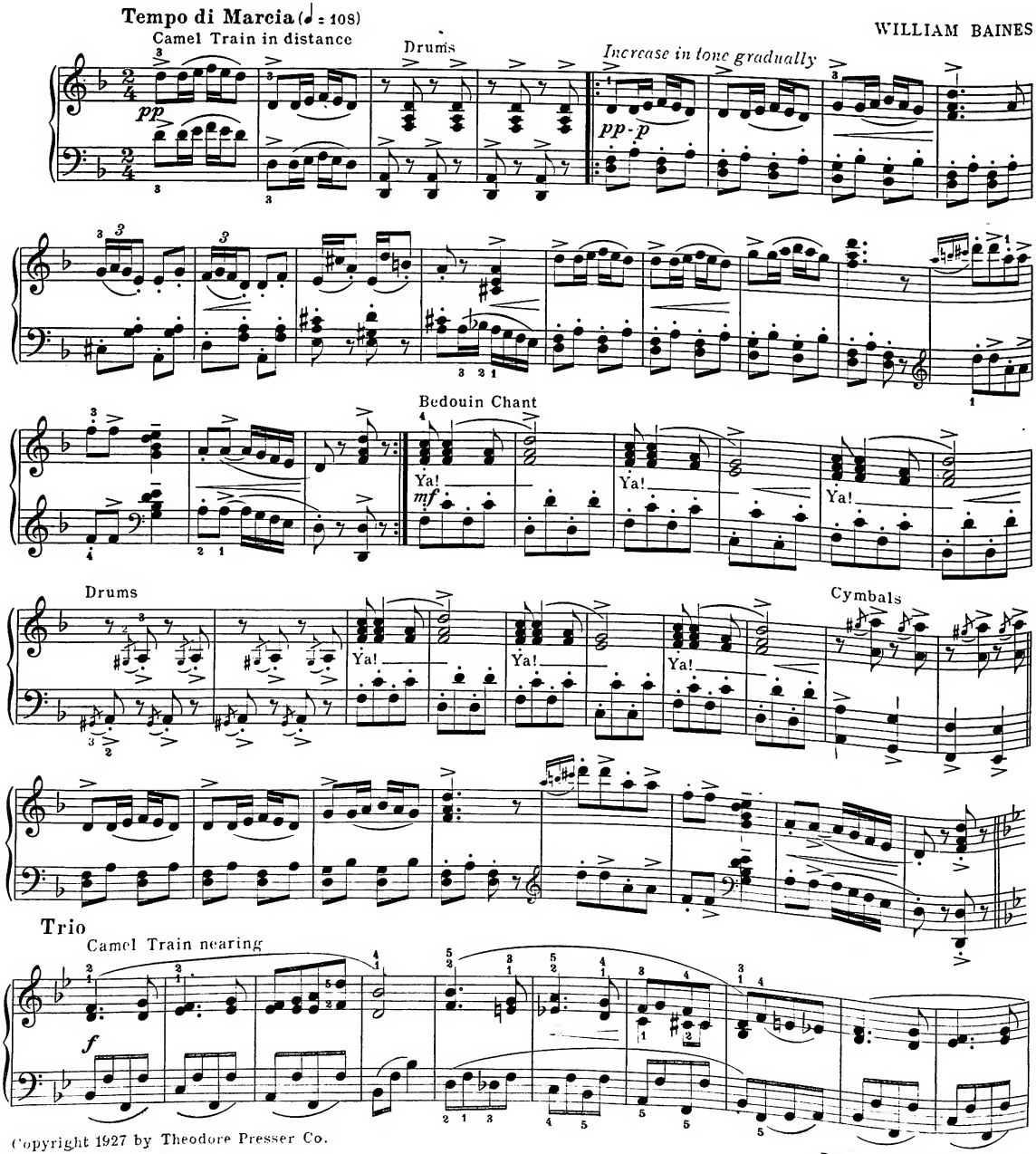
The Camel Train

Descriptive

Here is a piece that lies well under the fingers and also will appeal to imaginative players. The player should try to produce the effect of the camel train approaching in the distance, coming nearer and finally disappearing again. If this effect is mastered, the player will have learned to execute a long, gradual crescendo and diminuendo.
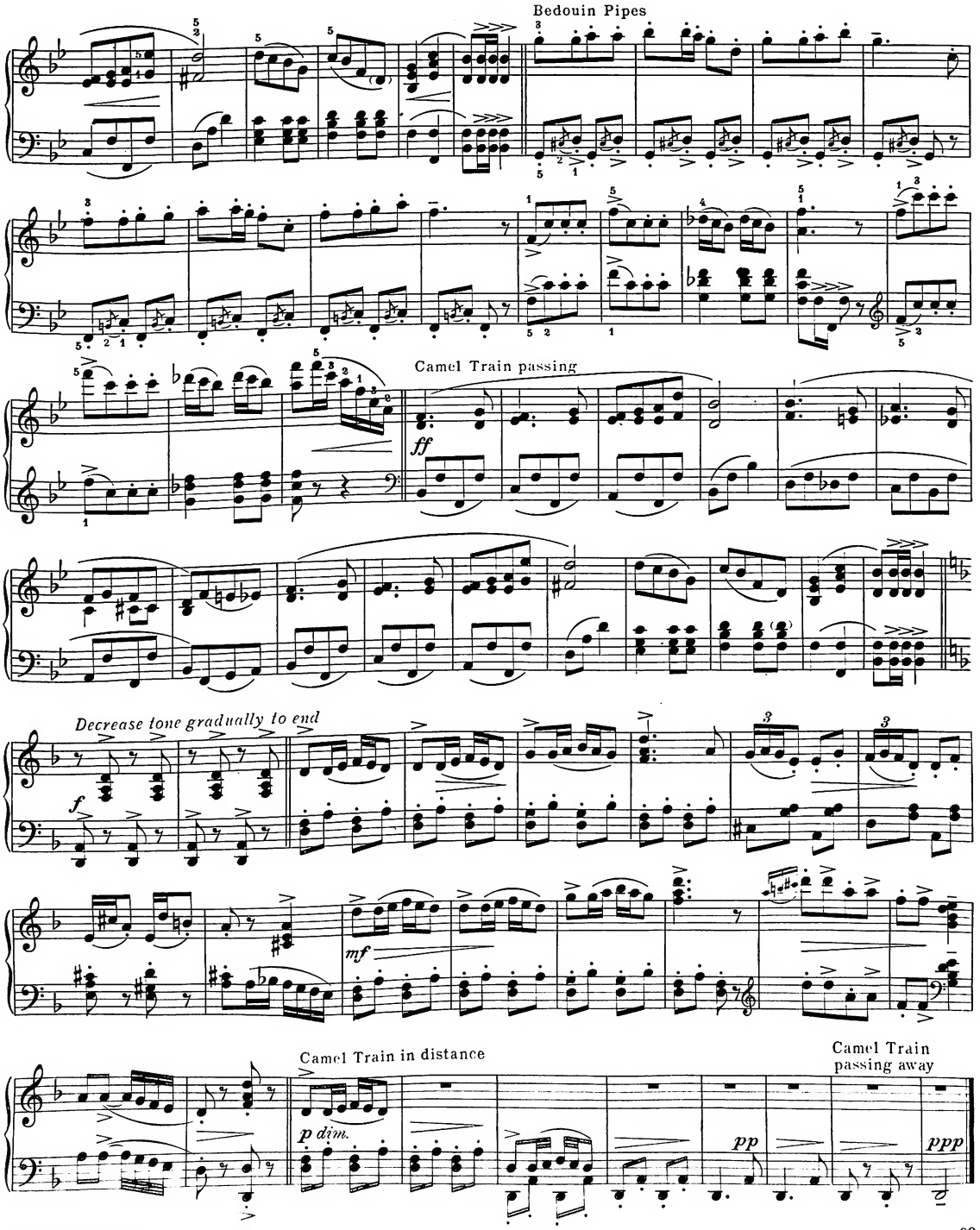
Tempo di Marcia (♩ = 108)

WILLIAM BAINES



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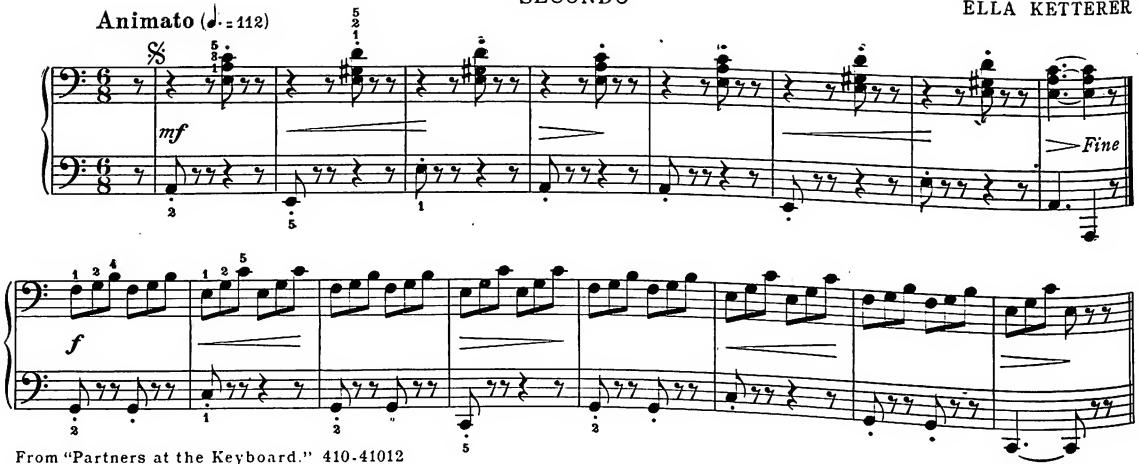
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Bedouin Pipes
Camel Train passing
ff
Decrease tone gradually to end
f
mf
Camel Train in distance
p dim.
Camel Train
passing away
pp
ppp

Tarantella

SECONDO

ELLA KETTERER

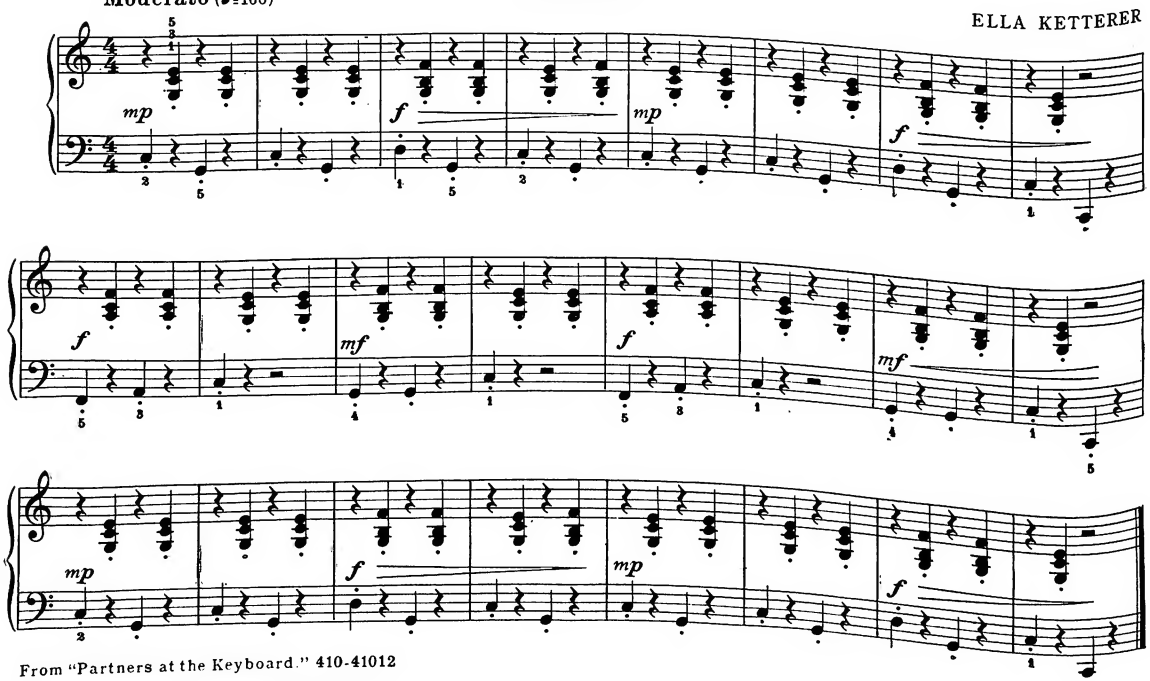


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The Grandfather's Clock

SECONDO

ELLA KETTERER



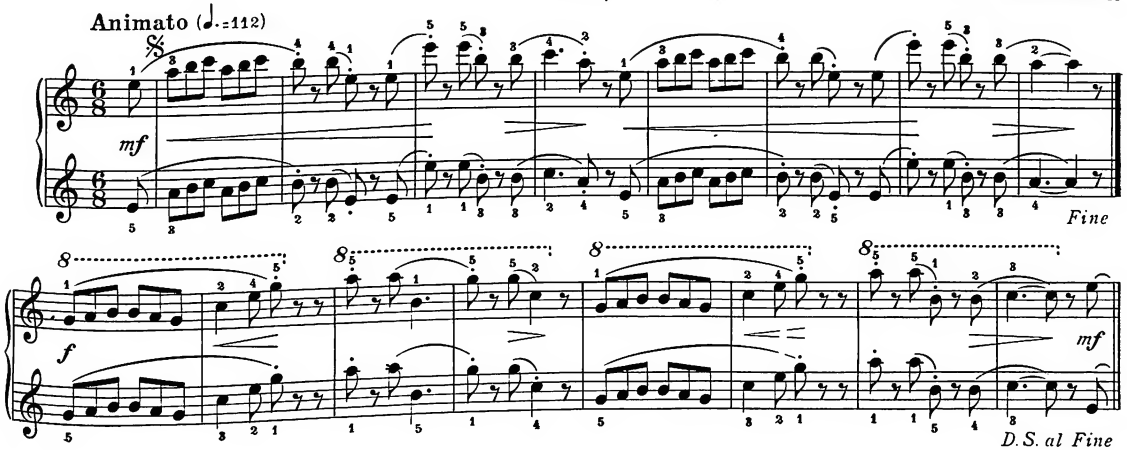
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Tarantella

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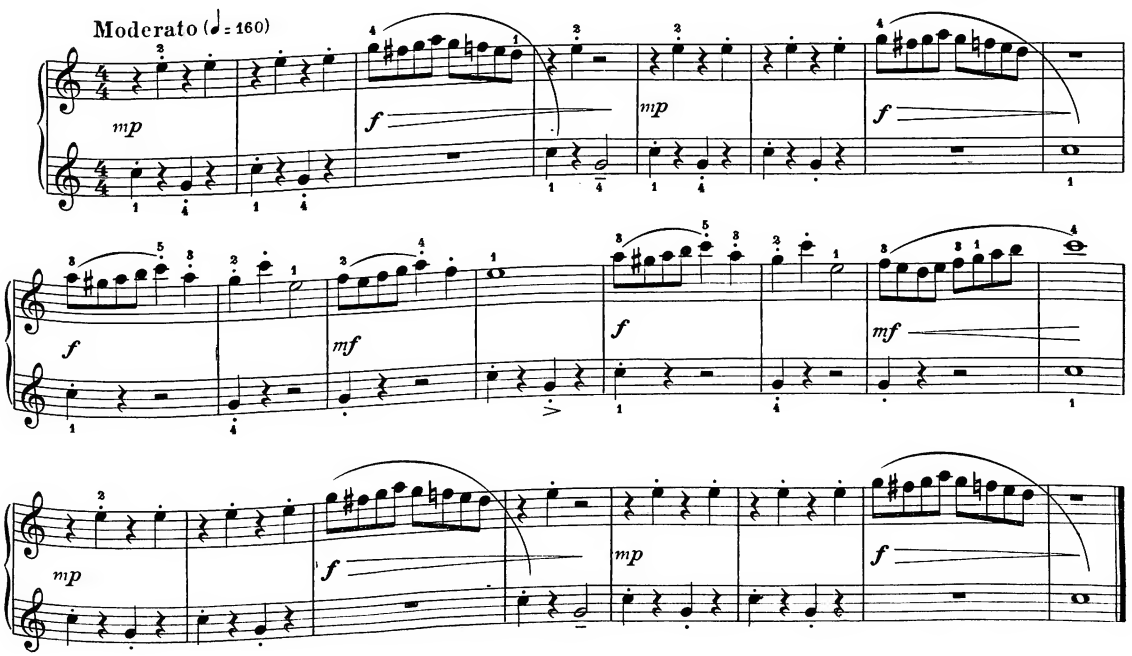
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The Grandfather's Clock

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ELLA KETTERER



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EMANUEL von GEIBEL (1815-1884)

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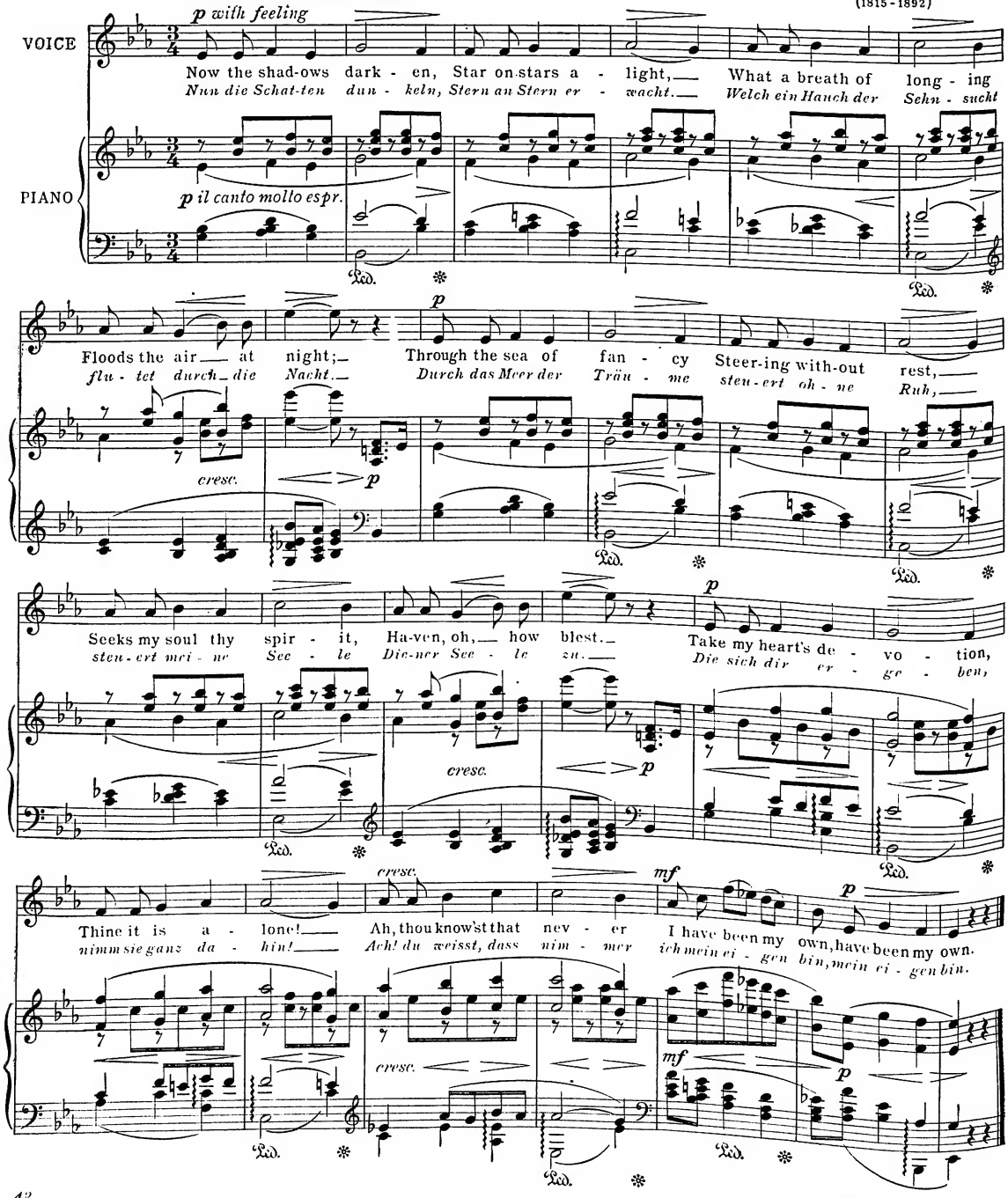
For Music

(Für Music)

ROBERT FRANZ, Op. 10, No. 1

(1815-1892)

Andante molto sostenuto



Romance, from "Les Préludes"

Prepare { Swell - Flute, Celeste 8'
Great - Dulciana, Salicional
Pedal - Bourdon 16'

(A♯) (10) 00 6524 000
(B) (11) 30 6704 001
[B] (11) 00 6750 300

FRANZ LISZT
Arr. by H. P. Hopkins

Andante teneramente

MANUALS

PEDAL

(G) Sw. *pp*

rit.

dolcissimo
(A♯) Sw.

a tempo
[E♭] Gt.

Ped. 52

(B) add Fl. Harmonique 4'

rit.

a tempo
[B]

vox angelica
pp

dim.
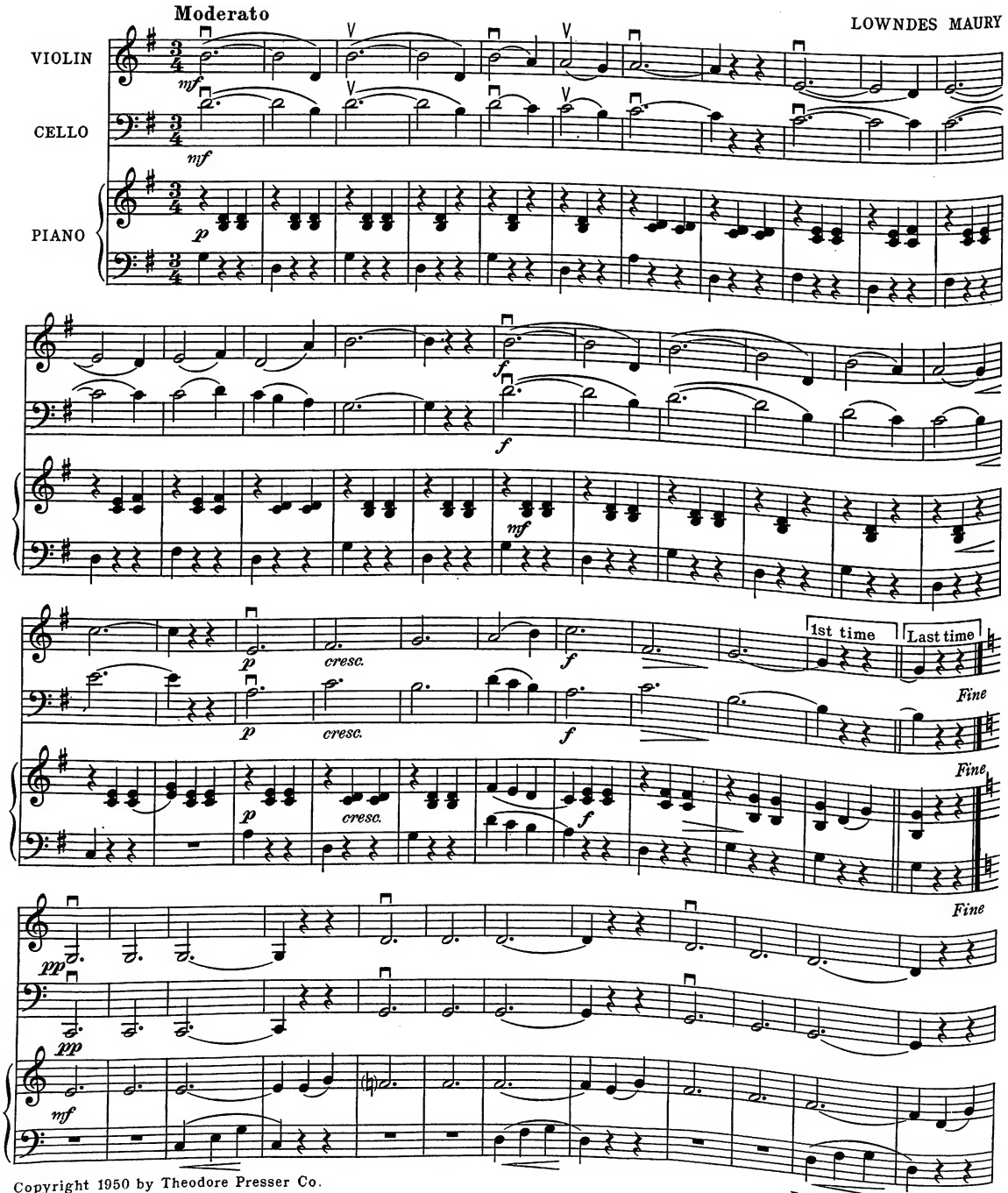
ppp

Ped. 42

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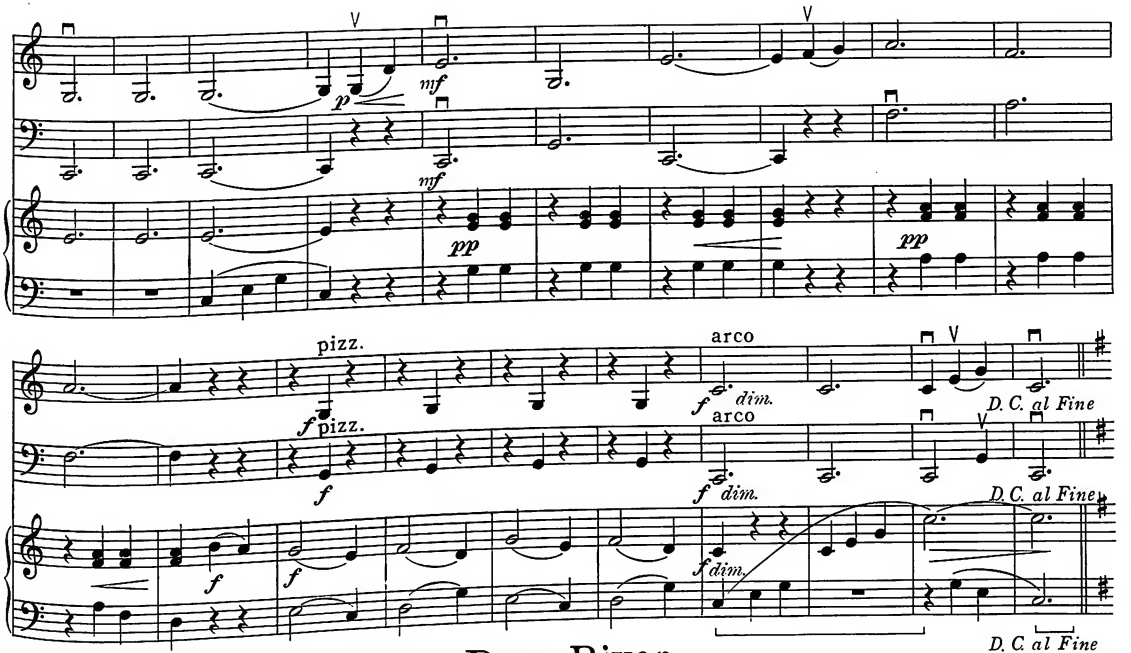
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The Three Bears



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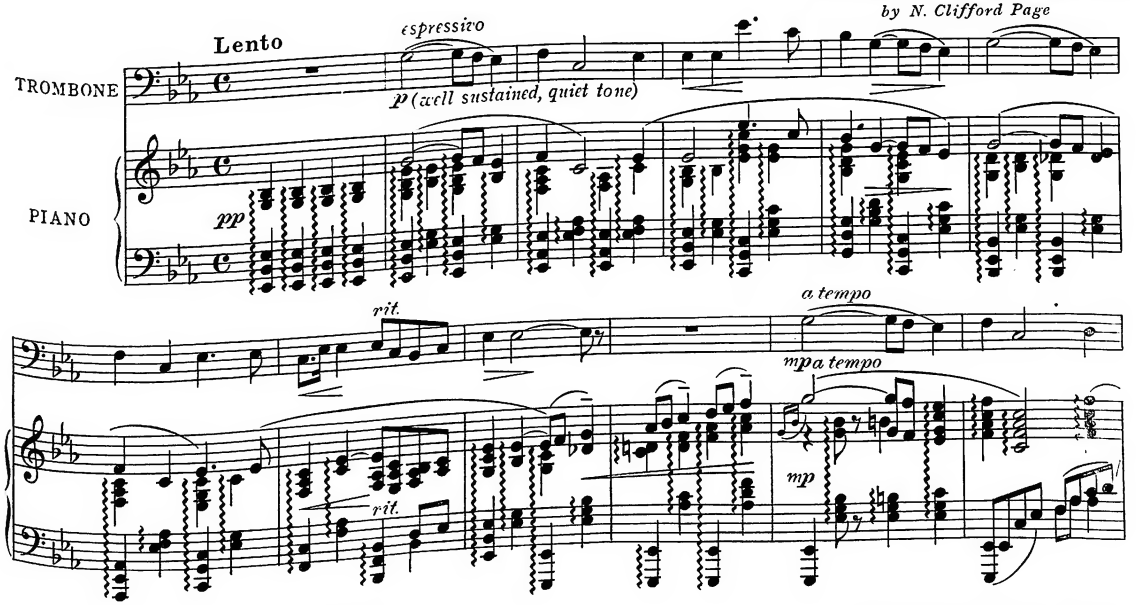


Deep River

NEGRO SPIRITUAL
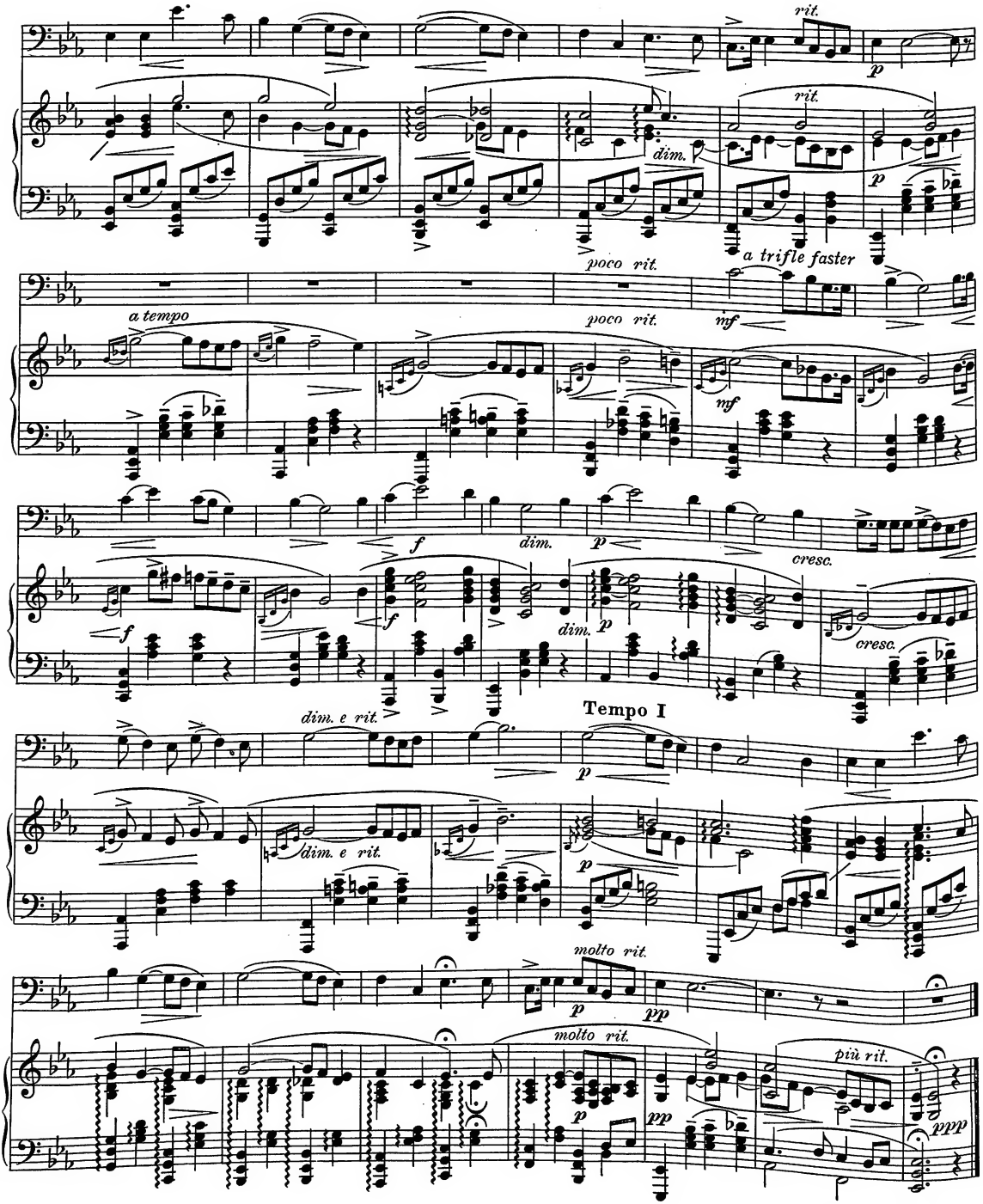
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Arranged for Trombone and Piano by N. Clifford Page



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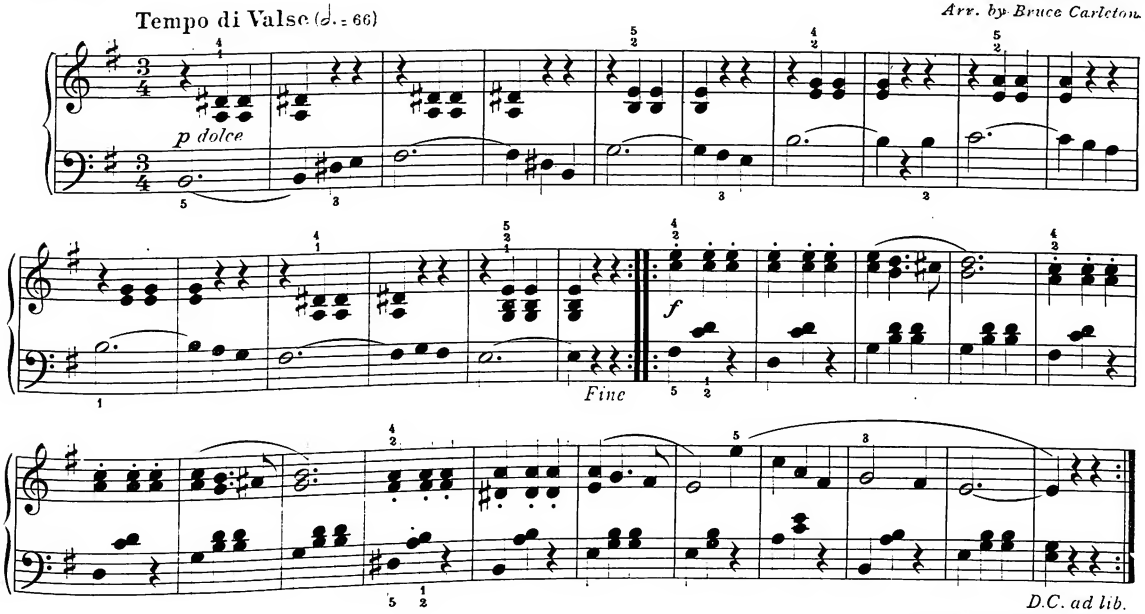
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rit.
p
rit.
dim.
p
poco rit.
a trifle faster
a tempo
poco rit.
mf
mf
f
dim.
p
cresc.
f
f
dim.
p
cresc.
Tempo I
dim. e rit.
p
dim. e rit.
p
molto rit.
p
pp
molto rit.
più rit.
p
pp
ppp

No. 110-27906
Grade 1½.

Waves of the Danube

JOSEPH IVANOVICI
Arr. by Bruce Carleton

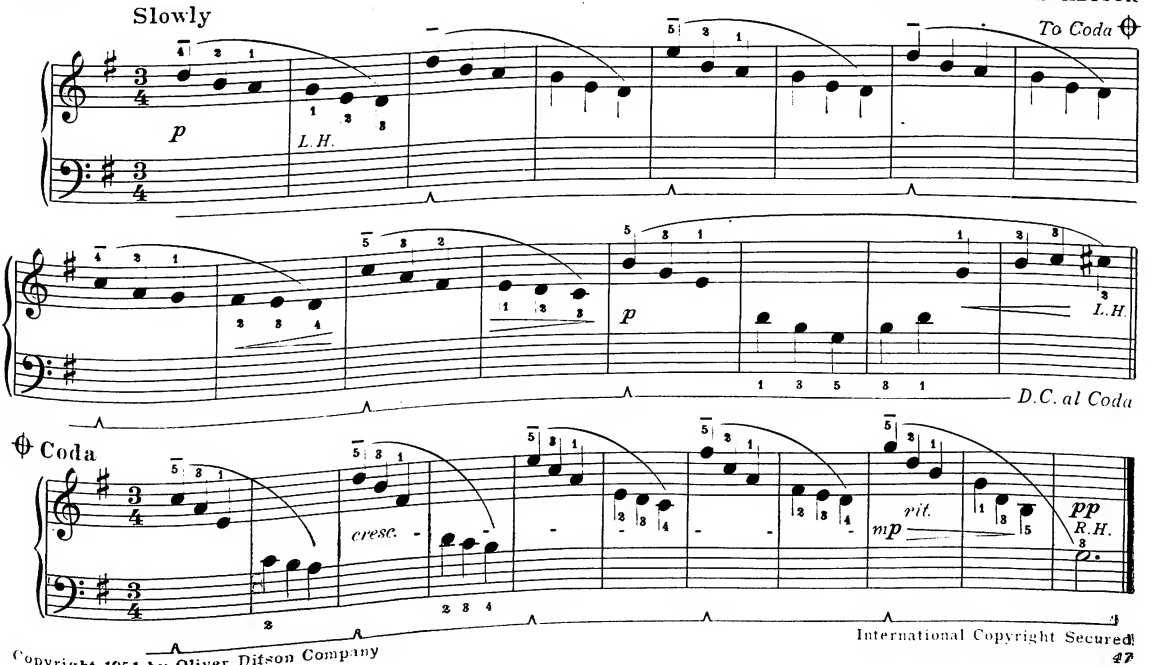


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No. 130-41073
Grade 1.

Rain on the Leaves

CATHERINE RYAN KEYSOR



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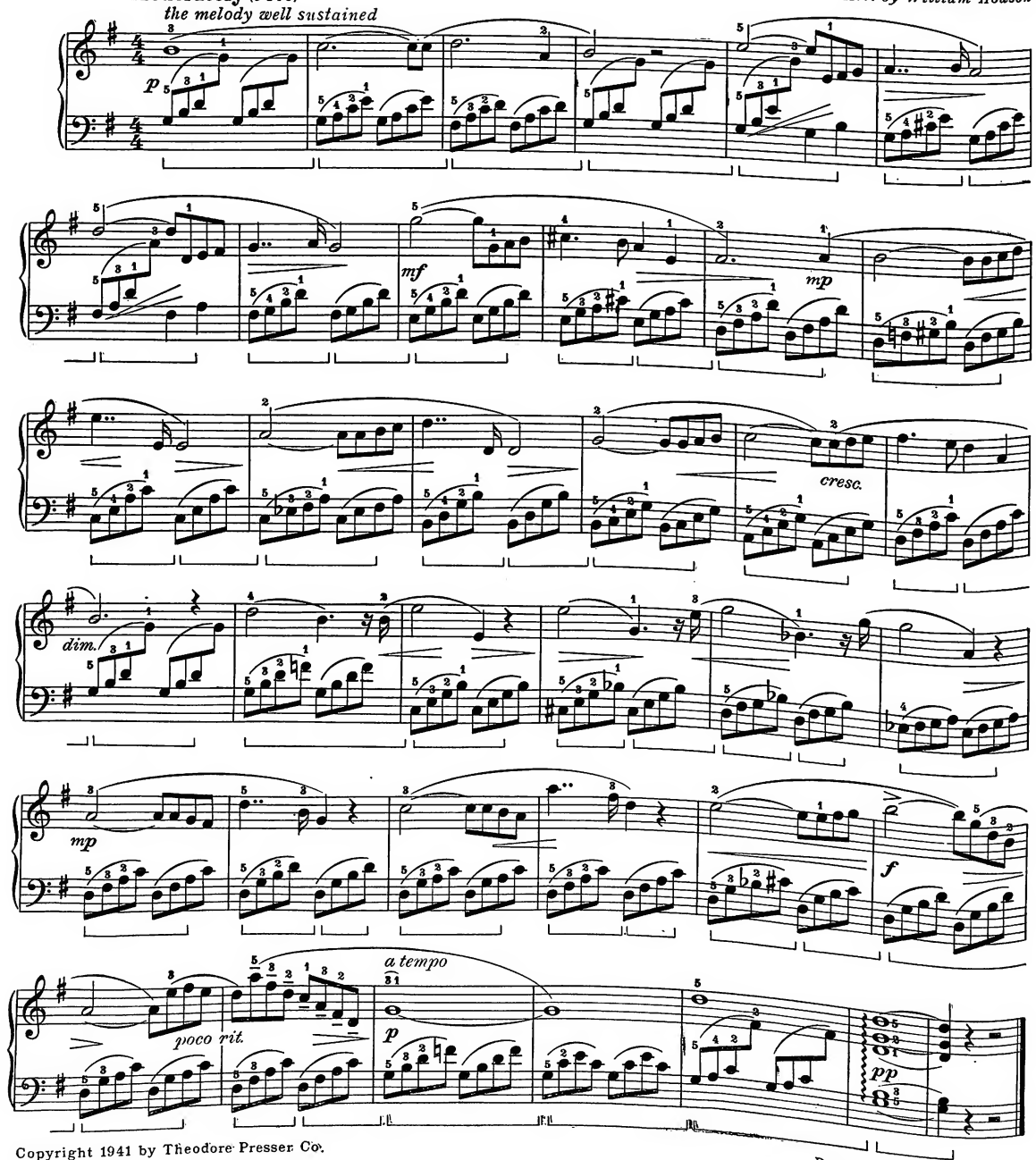
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Grade 2 1/2.

Ave Maria

BACH-GOUNOD

Arr. by William Hodson



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YOUNG CHURCH MUSICIANS

(*Continued from Page* 23)

the music. "Your heart may beat faster, or more slowly, according to your activity, but there must be even spaces between beats—and if it stops?" "We're dead!" they chant in chorus. "So is the music. The music *must not stop*! After you start a number, see it through to the end; count out loud if you have to, and *never* take your hands from the keyboard."

When a new child starts out for the first time on the doubtful joys of being a choral accompanist, the choir may count for him first, then sing when his rhythm is steady.

Richard is nine, and has studied piano for two months. He can play five hymns and feels that he is ready for trial. He is amazed to discover that we won't "wait for him" the way his mother does, and that the second verse must follow in perfect time after the first. But he enjoyed his first flight, and will try again next Saturday.

I use the Ada Richter hymnbooks, both solo and duets, for beginners. When one of these books is completely and correctly played, they graduate to the easier hymns in the Presbyterian Hymnal. My nine-year-old twins played their first service from Richter's duet hymn arrangements because neither was willing to let the other play the first service!

After prelude, offertory, and postlude are prepared in private piano instruction, and hymns and responses learned, they must have at least a month's try-out with the choir before the child is even scheduled for a service. "A church service has to be perfect," is a by-word. Philosophically they have accepted the fact that there will be no comment on their playing from anyone unless something should go wrong. This winter there have been no comments!

There are twelve numbers to be learned: prelude, processional, introit, prayer response, hymn, Gloria, offertory response, offertory, anthem, Doxology, recessional, and postlude. The last ten minutes are dedicated to story-time, at present, the life of Joseph Haydn. They enjoy most the biographies of musicians who started out as choir boys. They were interested to discover that Handel played his first church service at eleven, that Bach had a boy's choir, that Purcell received his musical training and education in the boy's choir that sang for the king.

When Dr. John Finley Williamson was on tour with the Westminster Choir, he was in Seattle on Sunday. We were delighted that he came out to our church with four of his men and spent Sunday morning with us. He attended both services and at each made a kindly little talk to the choir and congregation. He said, "You have in action what I have dreamed of in theory." It pleased us to think that we could in any way make so great a person's dreams come true.

Sunday morning for me begins at five o'clock, like every other morning, because I do my best practicing then. My husband goes to church at six. All of our family are there by eight-thirty. For half an hour I drill the accompanist for the first service, give last minute reminders and instructions. Then we go to the choir-room for a 25-minute warmup rehearsal. Bulletins and hymnals are in place; the robed children gather quietly and quickly. At nine-twenty-five the pianist leaves to play the prelude; the bell in the church tower rings; we line up, and after the call to worship, the processional starts.

I march at the head of the processional between rows of eager worshippers, adults, young people, and children who prefer the early service. For me life seems an exultant, joyous thing. These children who are always present in rehearsals and services, who know innumerable hymns, anthems, and spirituals by heart, both words and music, who are there to hear God's word and have it taught to them, will surely grow into fine Christian adults who will contribute increasingly to the ministry and music of the church.

THE END

• *The restrictions of form lead real talent to ever-greater freedom.* —Robert Schumann



"I write the lyrics"

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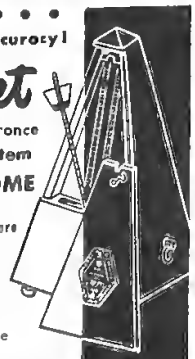
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Organ Questions

Answered by FREDERICK PHILLIPS

• *I have been taking piano lessons for over a year and a half. I can play fourth and some fifth grade music and I can sight read well. I have played in Sunday School at my church, and am very much interested in organ music. How long should I take piano lessons before starting organ lessons?*
—Miss M. A. E., Michigan

To have advanced to fourth and fifth grade piano work in a year and a half has really been rather rapid progress, and shows considerable talent, provided your technical foundations have been very thorough, and your present playing in the grades mentioned is fully competent. Usually we recommend from two to three years piano study before taking up the organ, but if your present work measures up to the provisions indicated, we see no reason why the organ should not be undertaken now or in the very near future.

• *We have a two manual pipe organ in our church, and would like your opinion as to whether or not it is injurious to the organ if more than one or two people play it. One of our organists claims it is better for only one person to play it. The organ cost about $10,000 when it was installed two years ago.*
—Mrs. F. H. F., Iowa

Frequently, in the larger churches the organist gives lessons to sometimes a large number of pupils on the organ of that church, and occasionally the pupils are allowed to do a certain amount of practice on the organ, if other facilities are not available. This rather indicates that, if properly used and under proper supervision, no harm would result from the use of the organ by several people.

But under no circumstances should the instrument be allowed to be played promiscuously by any Jack, Tom or Harry who might feel in the mood to "try it out." Any one using the organ should be fully qualified in the matter of understanding its proper use and care. One most important thing to watch is that no one carelessly leaves the motor running after finishing practice or playing, as is sometimes the case with the inexperienced player.

• *I have studied organ for about two months, and have completed half of the Rogers Pipe Organ Book. My teacher is now incapacitated, and I would like to have suggestions of other books and pieces to help me carry on alone.* *—P. C., Illinois*

Naturally you will complete the Rogers book, and we suggest that you go slowly enough to be very thorough, as any laxity in the beginning will be a serious detriment later. Then, the Organ Method by Stainer would be a good supplement, though it covers in part the same ground. If you omit the duplications, the extra practice on the same grade level will be quite helpful.

Then you will find useful the "24 Progressive Studies for Organ" by Whiting, and the "Pedal Scale Studies" by Sheppard. For collections of pieces we recommend "Organ Melodies" by Landon, "The Chapel Organist" by Peery, "At the Console" by Felton, and later the "Eight Little Preludes and Fugues" by Bach. This latter should really form part of the "studies."

• *We have an organ (two manuals) with the following stops: GREAT—Open Diapason, Melodia, Dulciana, Principal. SWELL—Open Diapason, Stopped Diapason, Gamba, Aeoline, Celeste, Flute, Oboe. Chimes are shortly to be installed and we would appreciate your opinion as to which manual they should be attached. Our organist says he can do more with them if installed on the Great. This is against popular opinion of other organists in this vicinity. Also if they were put on the Swell and another stop added to the Great what would you advise?* *—F.A.Q., Ontario*

Before answering the above we examined the stop lists of quite a number of organs, both large and small, and we believe without exception, the Chimes were on the Great manual. The reason undoubtedly is that if any accompaniment is used with the Chimes, the stops for such an accompaniment are invariably to be found on the Swell—in your case the Aeoline, Celeste or Flute (if soft enough) in the upper registers. None of the stops on the Great would lend itself to this treatment, so the Chimes would be more convenient on the Great (no other Great stops drawn), and the accompaniment (if any) on the Swell.

With this in mind there would be no need for any addition to the Great in its relationship to the Chime installation, since we do not endorse the idea of putting the Chimes on the Swell. If, however, for independent reasons you wish to add to the Great, the logical addition (based on several specifications examined) would be the Harmonic Flute 4′.

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Piano class methods in the curriculum

By ARTHUR OLAF ANDERSEN

SHOULD piano teachers in conservatories, college and university music departments have a class in which methods are brought to the attention of young students who wish to go out as teachers?

Students majoring in piano can cover only a relatively limited quantity of the vast literature for their instrument. There are the traditional Bach, Mozart, Beethoven works which are a "must" for every student. Then there are scales and technical studies that must be learned, and in some schools there are so called repertoire classes which meet once a week, usually in the senior year. This with the addition of a few pieces of Brahms, Chopin, Mendelssohn and a possible number by Debussy is the extent of the literature for piano that most piano majors receive. An ambitious teacher will have the student, if he shows enough talent and a facile memory learn a concerto. But what the student needs who wishes to go out and teach, is a knowledge of fundamental methods of approach for pupils on levels from the beginners standpoint to those of about third and fourth grades.

Much time is wasted if the young instructor does not have at his finger-tips some of the well-known treatises on piano playing now available. He must not believe that only one method will suffice, for he must learn that pupils, after all, are individuals and what may be good for one may be entirely wrong for another. He may find that a piano beginner will not exhibit the enthusiasm for his work that should be forthcoming. Here is where he should essay a different approach.

It is all well and good for teachers to have a piano outline which is followed more or less by all the teachers in the piano department in order that all students may be judged fairly in the examinations at the end of each term or semester. But when a student spends the better part of his senior year learning an important sonata or a concerto, he cannot see how this will stand him in good stead in his capacity as a teacher for beginners. Naturally he must have a repertoire, but along with this he should have some bread and butter knowledge. This knowledge is mighty important and consequently there should be classes in piano methods in every piano course in every school of music.

These classes should acquaint students with methods in the elementary material they will need in teaching. It isn't enough to learn only one of the several methods now being promulgated. The instructor of these young teachers should bring to their attention a number of the already tested and proved methods. This training should supplement his serious work of conforming to the set standards in his piano course. Besides bringing this material to him this class should give him information leading up through the pianistic field, the forms getting larger as the survey progresses. In addition to solo material, the instructor should present ensemble music for voice and piano, violin, cello or another instrument and piano, duo-piano, piano and strings, all leading to some essential knowledge of accompaniments.

This sounds like a lot of ground to cover but it can be done in one year of two hour periods each week. There can be no lingering along the road. To be sure, there is no home preparation for the classes, for those in the class will sight read and observe, take notes of the good points discovered, take down the names of compositions reviewed, their grades of difficulty in teaching, their construction according to form, etc. Then by the end of the school year these young people will have a great amount of useful information and material to fall back upon in their initiation as teachers of piano.

What the piano student learns in his regular piano course can be used to demonstrate his ability as a pianist. This is very important for he must inspire confidence in order to sell himself as a teacher. To be sure, his repertoire will not be vast and not too varied, but he will have enough pleasing material in his fingers to promote himself as being acquainted with at least technic and pleasing performance.

It is strange but true, these days, that parents who give their children piano lessons must see progress in their offspring almost from the first lesson. They want their children to begin to perform almost immediately. Consequently the trend in piano methods has been along the lines of teaching youngsters familiar tunes from the very start. Technic is learned through the pleasing efforts of performing such pieces which not only give the parents pleasure but also are quite inspiring to the youngsters. Scales, arpeggios, chords and keys are all learned at the same time without playing rather dull studies which formerly were taught to all beginners.

We strongly recommend that a class in piano methods, progressive piano material and other material not taught in the regular piano outline for piano majors, be formed in every school of music. Such a class will be of great importance to all students who desire to become piano teachers for it will give them the tools of their chosen profession to use in building a class of students.

THE END

NEXT MONTH . . . the editors of ETUDE will present with pride an article by Vladimir Horowitz, "Students Must Help Themselves." Mr. Horowitz' article, which has been in preparation more than a year, is a summation of his thoughts on music and music study. Every student and teacher, whatever his instrument, will want to read this important and challenging article by one of the greatest figures in contemporary music. Watch for it in the September ETUDE.

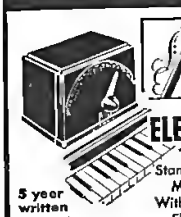
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TELLTALE MARKS ON OLD VIOLINS

(*Continued from Page* 24)

the string pressure, cracked.

However, many old violins which were not mistreated by "improvers" show cracks even through their original thick wood. This is the result of another situation which the old masters could not foresee. The pitch during the 18th century was in the neighborhood of A-428, and when, after 1810, the pitch began to rise, the downward pressure of the strings on the bridge was greatly increased, and the legs of the bridge began to dig into the violin, causing sound-post cracks and indentations at the feet of the bridge (see Fig. 1, E).

The healthier violins which survived the initial raise of pitch to about A-435, without a crack, succumbed when, around 1850, the pitch reached A-450 and higher. Meanwhile, conscientious repairmen, seeing the havoc which the raised pitch was wreaking on the old Italian instruments, began to build stronger bass-bars to help support the belly. (Compare bass-bars, shaded area in Figs. 3 and 4.) These heavier bass-bars served their purpose well, but we must always remember that Stradivari and his contemporaries did not intend that the violin should be played at such a pitch and with such a bass-bar. Until some altruistic individual causes a Stradivari violin to be reconstructed to its original proportions with a small bass-bar and other fittings, including the old type of bridge (see Fig. 5), none of us will be able to say that he has heard a Stradivari violin as it was intended to sound!

It is interesting to read what Charles Reade, the great English novelist who collected violins, wrote around 1872:

"Take a hundred violins by Stradivarius and open them; you find about ninety-five patched in the center with new wood. The connecting link is a sheet of glue. And is glue a fine resonant substance? And is the glue and the new wood of John Bull and Jean Crapaud transmogrified into the wood of Stradivarius by merely sticking onto it? How can they sound when the center of the sound-board is a mere sandwich, composed of the maker's thin wood, a buttering of glue, and a huge slice of new wood?"



FIG. 5

That these instruments nevertheless continue to sound beautiful (in most cases) is a tribute to the greatness of the maker.

G. *Sound-hole wounds.* On many early violins the right sound-hole is wider than the one on the left. This is caused by the scraping of the metal sound-post adjuster, when wielded by a careless repairman.

H. *Chin pressure marks.* These are found both to the right and the left of the tail-piece, because in the last half of the 18th century the chin was placed on the right side and at the beginning of the 19th century, before the invention of the chin-rest by Louis Spohr, the chin was placed on the left side. Before 1750 the violin was held much lower and no chin marks were made at all. During the last 100 years, since the invention of the chin-rest, more indentations have been made on the old violins and some of the more recent shoulder pads are making new scars.

The author has reconstructed an old German violin according to the specifications of the 18th century fittings. When played with an outward arched bow (see Fig. 6), without a chin-rest, according to the instructions to be found in the early violin texts by Geminiani, Leopold Mozart and others, the result is not as loud or as assertive as that of the modern violin, but nevertheless very resonant and pleasant, particularly in the playing of 18th century music.

Is it not time that the 18th century violin made a comeback such as another 18th century keyboard instrument, the harpsichord, has been making? THE END



Fig. 6. The author of this article playing an old German violin rebuilt to 18th century specifications. Note the outward-arched bow and absence of the modern chin rest.

BRUCKNER AND THE ST. FLORIAN ORGAN

(*Continued from Page* 21)

the organ. He often remarked jokingly to his brother, "You see, I am as necessary to the great organ as you are."

With 20th century advances in organ building, it was decided by the abbotts to undertake the complete reconstruction of the organ, which by this time enjoyed European renown both for its performance and its history. The work, which was carried out in the thirties under the auspices of the prelate, the government of Upper Austria, and with the aid of Bruckner Societies all over the world, was a success, but was to a great extent undone in the last decade.

The firm of Maraucher of Linz did the work of electrifying the organ. The old stops were replaced, and 14 new stops were added. The pedal pipes especially were improved. The Bruckner organ was connected with the pipes of the two other choir organs, giving its 6,159 pipes an additional 2,414 pipes, so that it had a total of 8,573 pipes. It was when completed Austria's third organ in size (St. Stephan's is the largest, that of the Vienna Concert House, the second). The largest pipe was made of almost pure tin, and weighed 6,116 pounds.

The voice of Bruckner's Organ was one of the main appeals drawing visitors to St. Florian. However, the monument that was to have remained for so long to Bruckner's memory was seriously damaged after 13 years —by the Germans.

When the Germans occupied Austria they expropriated the entire Abbey of St. Florian and turned much of it over to the Berlin Radio Company to use for its own purposes. One of the purposes proved to be making concert broadcasts with the Bruckner organ. A certain Dr. Glockmeyer, who was in charge of the project, decided to modernize the organ, turning it into a concert instrument. When two of the choirmasters, realizing the danger of such a conversion, opposed the plan, a struggle ensued. The Austrian professor who remained in charge of public monuments under the Germans sided with the choirmasters and the organ was saved. The organ, however, was abused, so that the liberation found it in very bad condition. When the liberators returned St. Florian to the monks, the question of restoring the Bruckner organ arose at once.

The Abbey agreed to the contract offered by Ottensheim to reconstruct the organ. The "new" intonation method which makes it possible to use the full power of the wind was introduced. Other repairs required included the renewal of the two main bellows, increasing the air channels, and the repair of the pipes. New pipes were added, giving the instrument a total of 103 stops. The console was rebuilt entirely.

It was the intention of the military government to turn over the property of the German Radio Station to the abbey to pay for the repair of the Bruckner organ (the work cost about 12,000 dollars), but this plan did not materialize. The attempt to have the work paid for by the provincial and federal governments was not successful either. The abbott, therefore, decided to raise the money by public subscription.

The collection and the work went forward gradually. The Bruckner Society of Upper Austria raised a substantial sum in Austria, where people who could not afford to buy shoes or other clothing nevertheless squeezed out contributions for the project. Admirers of Bruckner's music in all parts of the world sent in contributions.

The work on the organ was finally completed early this season. After all these vicissitudes, the rebuilt organ will be heard formally for the first time at the Bruckner Festival this month. THE END

Violin Questions

By HAROLD BERKLEY

TO SELL A VIOLIN

V. W. L., England. The only advice I can give you with regard to disposing of your violins in the United States is that you communicate with Rembert Wurlitzer, 120 West 42nd Street, New York City, or with William Lewis & Son, 30 East Adams Street, Chicago, Illinois. I could not undertake to act as a broker myself.

MATERIALS FOR AMATEUR MAKERS

Many amateur violin makers have written to me in the past few years telling of the difficulty they had in obtaining the necessary tools and suitable wood for their work. I have recently heard from Mr. P. F. Scott, of the Scott Music Shop, 403 Geneva, Highland Park 3, Michigan, that he is in a position to supply domestic and imported wood and all tools required for violin making. This will be good news to the many amateurs whose work has been handicapped by the lack of suitable wood.

IS IT A STRAD?

Mrs. A. B., Kansas. There is small likelihood that your violin is a genuine Strad—the mother-of-pearl inlay would seem to contradict that idea—but it may nevertheless be a moderately valuable instrument. If you wish to get it appraised, I would suggest that you send it (Insured) to William Lewis & Son, 30 East Adams Street, Chicago, Illinois. For a small fee, this firm will give you a completely reliable appraisal. But I should warn you not to expect any particularly exciting news about your violin.

DIFFICULTIES IN SELF-STUDY

C. F. M., Michigan. It is an extremely difficult undertaking to study the violin from the beginning without the guidance of a teacher. If you really want to study, I feel I must urge you to take lessons for at least a few months. There are so many details pertaining to holding the violin and bow that can only be learned from a teacher. After you have been started on the right lines, you would find "Practical Violin Study," by Frederick Hahn, a very useful book. You mention my books on Bowing; they would undoubtedly be of help to you if you study them with concentration of mind. They are: "The Modern Technique of Violin Bowing" and "Twelve Studies in Modern Bowing." The first is a book of analysis, and the second is twelve easy exercises for the study of the principles discussed in the first book.

NOT AN OLD VIOLIN

Mrs. M. L. S., Maine. I am sorry to have to tell you that your violin is not two hundred and thirteen years old, but was made—as the label indicates—by Friedrich August Glass in Klingenthal, Germany, about one hundred years ago. The date on the label pertains to a Stradivarius violin of which Glass attempted to make copies. He was not very successful in his efforts, and his violins are not worth more than about $125 today.

A FAR-AWAY COLLECTOR

G. F., Malaya. It was a pleasure to hear from you again and to know that you are still collecting good violins. I hope you play them as well as collect them! You paid a very fair price for the Strad model Vuillaume—in America you would have had to pay about thirty per cent more. The Voirin bow was also a very good buy. (2) I do not have space here to answer in full your question regarding the spiccato, except to say that the first essential is a complete control of the wrist-and-finger motion. If you can refer to ETUDE for August, 1945, you will find on the Violinist's Forum page a detailed discussion of the bowing. I expect to have more to say about it in the near future.

A PHILADELPHIA APPRAISER

B. C., Pennsylvania. As you expect to be in Philadelphia in the near future, I suggest that you take your cello to William Moennig & Sons, 2039 Locust Street. For a small fee, the firm will give you a completely reliable appraisal. But do not be surprised if it should turn out that the instrument is not a genuine Testore. Correctly-worded Testore labels appear in very inferior violins and cellos that are the work of unscrupulous copyists, men who sought to enhance the value of their poor product by inserting a label bearing a well-respected name. This practice, I am glad to say, is dying out.

COUNTLESS IMITATIONS

J. E. M., New Mexico. No one could give you an accurate appraisal of your violin without examining it thoroughly, but I can say that the chances against its being a genuine Stradivarius are some hundreds of thousands to one. Good, indifferent, and thoroughly bad copies of his work have been produced in Europe for the past two hundred years and more. And almost all of these violins, many of them mere boxes, bear correctly worded "Stradivarius" labels. If you have any reason to think your violin has quality, you should take or send it to one of the violin firms that advertise in ETUDE.

A STAINER(?) REVARNISHED

Mrs. J. E. S., Pennsylvania. A genuine Jacobus Stainer violin might be worth today as much as $3,000 if all parts were original and the instrument itself were in first-class condition. But this is very rare; in fact, genuine Stainer violins are very rare indeed. (2) No conscientious repairman would remove the original label of a violin unless a crack ran under it; if he had to do this, he would carefully replace the label. (3) No repairer would revarnish a violin without the owner's consent; he would not even suggest it unless the varnish were so worn off that the wood itself were in danger of deterioration. But please don't think from what I have said that your violin is of course a genuine Stainer. It just possibly might be, but the odds are thousands to one against it. Many hundreds of violin makers copied Stainer—and most of the copies were very bad.

A FACTORY-MADE "STRAD"

G. C. H., Pennsylvania. If a violin is labeled, *in English*, "Made in 1713," and bears a Strad label, it certainly cannot be genuine. It is much more likely to be a factory instrument, one of a batch of a thousand, turned out for export by some plant in Germany or Bohemia. Your pupil should not waste her money having it appraised. But if she feels she must, then tell her to send it to Shropshire & Frey, 119 West 57th Street, New York 19, N. Y. From them she will get a completely reliable appraisal.

A MATTER OF INTONATION

G. F. O'M., Newfoundland. The fact that the fifths are not in tune between your A and E strings may be due to your E string being too thin or to its cutting into the bridge, and so being too low on the fingerboard. This is something that can easily be remedied. Your teacher, no doubt, can help you.

THE END

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The Most Popular Waltz in the World
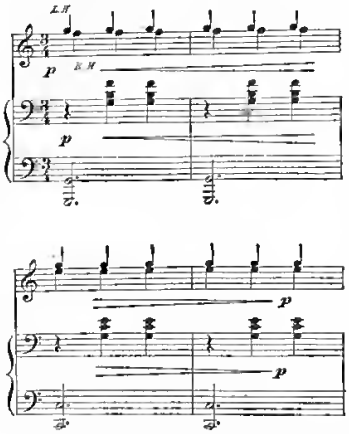
By William J. Murdock

WHAT IS THE WORLD'S most popular waltz? You probably would never guess. In Germany it is called "Koteletten Walzer"; in France they call it "Cotelettes". You do not know it by either of these names, but you, and everybody else, know it by the old name of "Chopsticks." Yes, Chopsticks!

Is it a Chinese name? Not at all. It has nothing to do with those little wooden sticks the Chinese manipulate so skillfully in eating their rice. In this case, chopsticks refer to a chopping-block.

And who is the composer of Chopsticks? That old favorite, "Tradition." No one knows when this merry little waltz tune tinkled itself across the horizon into the musical world, but it seems it came to stay! Everyone hearing it wants to try to play it, and it is so simple that people who have never had music lessons can play it. And when one tries it and repeats it and discovers how easy it is, little original variations are added to it, until in some cases the string of variations is very long. The harmony is merely the tonic and dominant-seventh chords, alternating, and these are never changed, six beats (or two measures) for each, yet the number of variations that can be developed from this lilting tune is almost endless.

Once, a group of well-known composers worked together on a collection of Chopsticks variations, calling the result a "paraphrase".



It consisted of fourteen little pieces and twenty-four variations. Who were the composers? Borodin, Caesar Cui, Liadof, Rimsky-Korsakov, and Liszt.

Yes, everyone from eight to eighty years of age likes to play this famous waltz. And the next time you play it, try creating little variations of your own and see how many patterns you can make.

PRELUDE TO A STORM

By Alice Briley

"We listen! We listen!" the green leaves said;
"Was that a drum-beat overhead?"

"I'm listening too," said a little bird;
"The sound was thunder that you heard."

"It's dark," said a flower, "and I'm scared to death;
I'll hang my head and hold my breath."

The little bird twittered, "Let's all be still.
I felt a rain-drop on my bill!"

Who Knows the Answers?

(Orchestra quiz)

Keep score. One hundred is perfect.

1. Is the bass clarinet a reed instrument? (15 points)
2. Which instruments are included in the brass choir? (5 points)
3. What is a symphony orchestra? (10 points)
4. What is a transposing instrument? (10 points)
5. Which is a wood-wind instrument, the French horn or the English horn? (5 points)
6. What is the celeste (or celesta)? (10 points)
7. What instrument is pictured with this quiz? (5 points)
8. Did Mendelssohn ever become an orchestra conductor? (15 points)
9. What is the lowest tone played on the bass viol? (15 points)
10. Which of the following musicians are symphony orchestra conductors: Stojowski, Stokowski, Tagliavini, Tartini, Moussorgsky, Mitropoulos, Goossens, Goodson, Sevitsky? (10 points)



Answers on next page

NAMED BY A SONG

BY ELIZABETH SEARLE LAMB

For about 100 years the name "Gringos" bas been applied to North Americans in Central America, from Mexico to Panama. Why? Thereby hangs a tale.

In the early eighteen hundreds there was dispute over the territories of Texas and California. Both the United States and Mexico wanted these territories, and the Mexican War, from 1846 to 1848, was the result. It was during this period that the term "Gringo" developed, but authorities disagree over its exact origin. Some say that in the cattle country of Texas, the Mexicans heard the American cowboys singing an old Irish song around their campfires, called *Green Grow the Lilacs.* Others are equally sure that the song called *Green Grow the Rushes, Oh,* or an old folk-song containing the line, "and the green grass grows all around," was the song that the Mexicans heard, and that it was the United States soldiers, rather than the cowboys, who sang it.

Perhaps they heard both cowboys and soldiers, and, not understanding English words, they called the northerners "green-grows", which they inevitably slurred into "greengro", and this gradually spread South from Mexico.

The name is now a hundred years old and strangely enough, not many North Americans who travel through Mexico or Central America can tell you the origin of the term which he so frequently hears applied to himself.

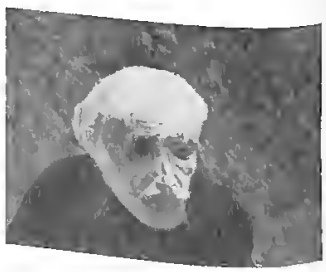
Middle-Name Game

By Gertrude Greenhalgh Walker

Each of the following composers had a middle name, some are easy to recall, others will require more thought. Count ten for each correct answer. The player with the highest score is the winner.

1. Johann—Bach; 2. Frederic—Chopin; 3. Stephen—Foster; 4. Charles—Gounod; 5. Franz—Schubert: 6. Edward—MacDowell; 7. Robert—Schumann: 8. Wolfgang—Mozart; 9. Peter—Tschaikowsky; 10. Franz—Haydn.

Answers on next page



Head of Toscanini

Drawn by Donald Deeter, (Age 17) Pennsylvania Prize winner in Class A

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—*15 to 18;* **Class B**—*12 to 15;* **Class C**—*under 12.*

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and your address on upper right corner. Write on one side of paper only: Do not use typewriters and do not have anyone copy your work for you. Mail entries to Junior Etude, Bryn Mawr, Pa. Contest closes August 31.

Topic for contest this month: Make an original variation to "Chop Sticks".

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa., and they will be forwarded to the writers. Remember foreign mail requires five-cent postage.

• Last year we made a miniature symphony orchestra. Yoo can see it in the kodak picture I am enclosing. We held a music history class on our teacher's porch and each of us made a note-book. We had quizzes, and awards were given for the best scores.

Lois Tosch (Age 11), Michigan

Answers to Fence-rail Puzzle (in April)
Note-none-tone-tune

Prize Winners for Fence-rail Puzzle

Class A, Roberta Stibbe (Age 15), Illinois
Class B, Michael S. N. Johnson (Age 12), Alaska
Class C, Mary Wennerstrom (Age 11), Michigan

Answers to Middle-Name Game

1. Sebastian; 2. François (pronounce Franswa); 3. Collins; 4. François; 5. Peter; 6. Alexander; 7. Alexander; 8. Amadeus; 9. Ilitch; 10. Josef.

ANSWERS to WHO KNOWS

1. Yes; 2. trumpet, French Horn, trombone, tuba (and cornet if used); 3. an orchestra having the required number and classification of instruments to play symphonies; 4. an instrument which sounds tones different from those represented by the notation; the clarinet, English horn, French horn and trumpet are transposing instruments; the piccolo and bass viol produce the tones represented by the notation but in a different octave; 5. English horn; 6. an instrument sounded by hammers on small steel plates, operated from a keyboard; 7. English horn; 8. yes; 9. E in the third octave below middle-C; 10. Stokowski, Mitropoulos, Goossens Sevitsky.

• I am an Indonesian boy and like music very much. I am now learning to play the piano. I would like to write letters to music lovers in America and would like to hear from them.

Mochtar Embut (Age 17), Indonesia

• I won second prize in a town-wide talent show and am proud of the wrist watch I received. I would like to hear from other Junior Etude readers.

Theresa Belott (Age 15) New York

Honorable Mention for Fence-rail Puzzle

(in alphabetical order)

Mary Louise Bard, Martin Berkourtz, Billie J. Broughton, Roxanna Chew, Constance Clinton, Richard Cutler, Carole Ann Deck, Joan Dembek, Joan Edson, Elizabeth Efird, Verna Frank, Anna Marie Garber, Sue Gerhart, Sandra Gochenaut, Arthur Mac Graves, Sandra Heal, Shirley Ann Hollinger, Louise Hoffman, Gwen Lareau, Carolyn Lieb, Carol Mae Mott, Audrey MacGregor, Virginia Nagel, Sandra Nickel, Sheldon Richman, Esther Rowland Spealman, Sandra Weitzman, Charles Witsberger, Charles Woodward.



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LET'S TEACH THE CHILD HOW TO PRACTICE

(*Continued from Page* 16)

his accuracy will develop from the very beginning, and the mistakes that plague him will soon vanish.

This matter of correcting mistakes is a problem in itself. The teacher should encircle with a red pencil the notes that are played incorrectly, and should insist that those measures in which the wrong notes occur should be practiced separately, before beginning to work on the piece as a whole.

One of the greatest handicaps of the young pianist is the fear of stumbling and stopping. This fear becomes even greater when he is performing for an audience. The teacher should point out the cause of this hesitation, and should offer suggestions to overcome it. One of the common difficulties that children encounter is moving the left arm while the right hand is playing a legato finger passage. If you have notes of different time values in both hands, prepare the hand that is playing the longer notes, while the shorter notes are being played with the other hand. Suppose that the right hand is playing a finger passage in eighth notes, as in some waltzes, while the left hand is moving back and forth in quarter notes. The left hand should make its lifting and preparatory motions on the second beat. This will help to avoid stumbling. The player starts, and stops, because he is concentrating on the eighth notes in the right hand. As they strike his eye, he fears that he is not going to play them correctly, so in his confusion, he also falls behind with his left hand. Pupils should make good use of rests to prepare the arm for the next playing position. This coördination in preparing one hand while playing with the other, will give the young player fluency, and make his playing a pleasure, rather than a trial, to all.

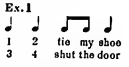
Students insist upon skipping over rests. They are careless about giving notes their full value, about dotted notes, or subdivisions of a beat, such as eighth notes, sixteenth notes, and their various combinations. After playing a passage in short notes, pupils are apt to make long notes short. They should be warned to give a long note its full value, and not to be impatient to get away from it. Similarly, after a passage in long notes, the short notes very often are not played short enough.

Children may rebel at having to count aloud, and evenly, both at their lessons and during practice at home; but a cure for all of these mistakes in time values is to count in the good old fashioned way. Counting 1-and 2-and 3-and 4-and corresponds to the down and up beats of the conductor's baton. All of the different rhythmic patterns must fall under this simple time ruler.

Young folks usually have an instinctive sense of rhythm. As a rule they can imitate any rhythmic pattern you may play for them; but they have difficulty in recognizing this same pattern when expressed in musical symbols. Only by counting, and fitting the pattern to the count will they get the feel of the rhythmic pattern, and also remember what it looks like in musical symbols.

An easy way to teach eighth notes (or two notes to a beat) is to recite One-Two. Tie my shoe; Three-Four. Shut the door. In such a rhyme the child does not have to be taught how to get the feel of the two eighth notes to a beat; he does it instinctively. Expressed in musical symbols it would look like this:

Ex. 1
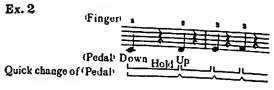


Children should be taught to use correct fingering. Once having determined what is the best way, this fingering should be kept. Finger study can be made less tiring if the child's interest is brought into play. He should be asked how he would finger certain passages. It is surprising how logical he can be when his thinking processes are awakened. Smaller hands suggest different fingerings from those used by grownups.

When children are taught to think of grouping notes in finger patterns, they learn more quickly. As the pianist, John Powell, once said to me, "You play with your fingers, so you might just as well know what fingers you are playing with." The teacher should explain to the child that composers do not put notes down on manuscript paper indiscriminately. They try to write musically, so that the notes can be played comfortably.

Some of the fundamental principles of fingering can be explained to the pupil. He should know the use of the thumb in scale playing, in chromatic scales and in arpeggio passages. He should be shown how to group notes in mixed finger passages. He must know where to place his thumb when he ascends in a group passage with the right hand. He should start the ascending passage with the thumb, and then descending, end the group with the thumb. Once a child knows how to group notes correctly, and use proper finger sequences, he will not poke around aimlessly, as a typist, when she uses one finger. When the pupil suggests a more comfortable way (for him) to finger a passage, the teacher should not be too arbitrary about it.

As soon as the young player's foot can reach the pedal, he should be taught pedaling. Using the right, or damper pedal, is quite simple. When you play a note, and put the pedal down immediately, the tone will be sustained even if you take your finger off the key. When you release the pedal the tone stops. Therefore, to connect tones properly, the pupil must be taught proper timing in the use of the pedal.

Ex. 2



Let him play the scale of C with one finger (the second finger), lifting the hand several inches off the keys between notes. Call his attention to the break in sound. Now let him press the pedal down on the first note, middle C. The tone will be sustained even when he lifts his finger off the key. Then, at the moment the finger presses down D the pedal is lifted. This lifting of the pedal wipes out C, and the pedal is put down to sustain D. After the pedal is down, the hand must come up. If the hand should come up before the pedal goes down, there would be no note to sustain.

There are three B's in pedaling: the break, the blur, and the blend. If the pedal is lifted too soon there will be a break in sound. If the pedal is lifted at the right moment, there will be a fine blending of tones. Hence it is important that the pupil carefully practice the up and down motion of his foot.

Early in the pupil's study he should learn to play staccato with one hand, and legato with the other, and then reverse the process.

Ex. 3



Of course it is easier to play both hands legato, or staccato, at the same time; but using a different touch in each hand, requires thought, and it develops coördinating skill. Combining different touches can make the easier pieces very interesting. (As an example, the easy Bach Minuets). These develop a feeling for touch style.

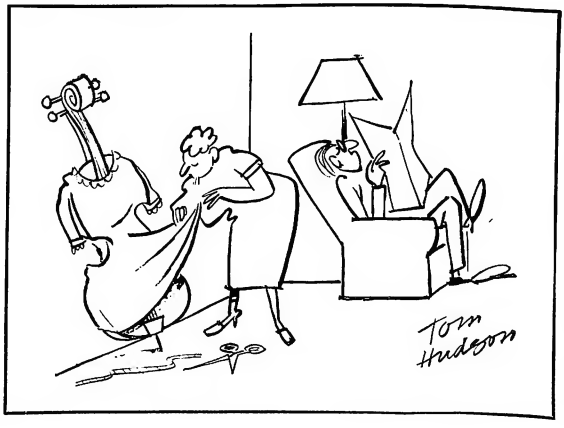
After these fundamentals have been practiced, the pupil should strive for mastery and artistic performance, even on a small scale. Notes are to be felt as having musical meaning, and not something to be thumped out on the piano. He should strive to get a variety of shading. A good way to get muscular control in shading is to command five shades of tone from a single note by playing it pp, p, mp, mf, and f. Then he should try to shade a string of notes in sequence. He should feel them as musical sentences, and he should try to sing them, and even to set words to them.

The eternal problem of practice may be solved by having the parents and child agree upon a definite practice period each day. The child should of his own accord, follow this routine, without any nagging by the parents. He should be left on his own responsibility and answer only to his teacher.

Those interested in a child's future musical development should awaken the child's interest and his desire to cooperate. The old proverb points out that "you can lead a horse to water, but you can't make him drink." In the same way, you can lead a child to the keyboard, but his progress will be rapid only if he wants it to be. If he is hostile or indifferent, all your teaching efforts will be in vain.

Nothing helps build and sustain interest so much as a feeling that one is making progress. And nothing speeds progress like the right kind of practice.

THE END



Questions and Answers

Conducted by KARL W. GEHRKENS, Mus. Doc., *Music Editor, Webster's New International Dictionary,* and Prof. ROBERT A. MELCHER, *Oberlin College*

WHAT MUSIC DICTIONARY SHALL I BUY?

• *I am n piano teacher and I need a music dictionary. Please suggest one.*

—M. S., Ohio

The best all-round music reference book is still *Grove's Dictionary of Music and Musicians.* This is a five-volume work, with a sixth volume that has been published here in the United States as an American Supplement. The price complete is $31.

The most recent dictionary of musical terms (only) is the one by Apel called "Harvard Dictionary of Music." The price is $7.50.

An excellent and fairly recent one-volume work is called "The International Cyclopedia of Music and Musicians," edited by Oscar Thompson, and priced at $16.

If you are looking for a very small and inexpensive work that contains only the definitions of common musical terms, I recommend "Elson's Music Dictionary." I myself like this one because it indicates the pronunciation of foreign terms. This book or any of the others I have mentioned may be secnred from Theodore Presser Company.

—K. G.

SYLLABLES FOR MINOR SCALES

• *Please tell me as soon as possible what syllables are sung to the different minor scales. Thank you very much.*

—Miss M. E. M., Chicago

The syllables for the various forms of the minor scale as they are sung in most schools here in America are as follows: (1) Original (or "Natural")—*la-ti-do-re-me-fa-so-la*; (2) Harmonic—*la-ti-do-re-mi-fa-si-la;* (3) Melodic—*la-ti-do-re-mi-fi-si-la.* But in the melodic form the descending scale has the sixth and seventh tones restored to their condition as in the original form, so the descending melodic scale is—*la-so-fa-mi-re-do-ti-la.* In some places the form "sol" is still used instead of the shorter and easier "so" but this is a very small matter and I am sure it will not confuse you.

Please note that it is also possible to call the first tone of the minor scale *do,* and in that case the harmonic form would be: *do-re-me-fa-so-le-ti-do.* Be sure to note that these syllables are Italian (or Latin). So the letter "i" is pronounced like "long e" and the letter "e" is like "long a." Perhaps you ought to be told also that there are other forms of the minor scale, but all of them are merely variants or combinations of the three that you mentioned in your letter.

—K. G.

WILL SINGING LOW TONES HARM A CHILO'S VOICE?

• *I formerly taught music in public schools but now I am married so I teach only private piano lessons. Most of the best books for beginners in piano now have the "Middle C approach" thereby causing the little songs to go down as far as F below Middle C. and yet the composer suggests that the children* sing *the songs as well as* play *them. I was taught in college that the correct range of songs for little children is from the D above middle C to about F on the fifth line of the staff. Will not the singing of these low-pitched songs in the modern piano books cause the child to force his voice too low, thereby ruining it?*

—Mrs. D. E. S., Kentucky

Your point is well taken. and this conflict between what seems a correct approach to the piano keyboard, and what is best for the child's singing voice has never been satisfactorily resolved so far as I know. In the lower grades in school, children's songs are pitched from about E (first line. treble staff) to about F (fifth line) or the G above. If the singing is light. and if the teacher asks the children to listen to their own voices. their singing is often very beautiful. But if they sing as far down as Middle C the quality deteriorates. and when they go down to B, A, or G. the result is more like grunting than like singing.

And yet I believe in the "Middle C approach" to piano playing because it teaches the child the unity of the two staffs at once. And I also believe in encouraging the piano pupil to *sing* as well as to *play.* What is to be done? The only three remedies that come to my mind are as follows: (1) If it is practicable, ask your pupil to sing an octave higher than he plays; (2) If he cannot do this, then ask him to sing the pitches as written —but to sing them very softly; (3) as soon as possible get away from the key of C, using melodies in E, F, G, and other keys that provide for the use of a more favorable part of the small child's voice.

The suggestions I have made are for pupils who are not more than eight or nine years old. In the case of those who are ten or more the problem is not so serious because the range of the child's voice is usually extended at both ends by this time. If any teacher of young children has found a better solution to this problem than I have given in my answer I shall be more than glad to learn about it.

—K. G.

MUST I GO TO COLLEGE?

• *I am writing to ask whether it is necessary to have a college degree in order to teach music in the schools. My mother says it is but I don't agree with her. I have definite musical talent and can play any piece on the piano up to sixth grade, and I should like to use my ability to teach music in schools or privately. or perhaps to go into religious educational work, and I wish you would advise me.*

—Miss I. E. H., Illinois

Mothers are often wrong, but this time your mother is right and you are wrong—it does take a college education to teach music in schools, and in your own state of Illinois the requirements are rather severe. Unfortunately. a college education is not necessary to do private teaching; and I believe there is no degree requirement so far as doing church music work is concerned, although you would probably have difficulty in getting a full-time position as a church musician without having had a college education.
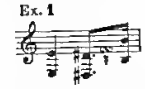
If it is impossible for you to take a full college course. then I suggest that you try to get a position in some small community where you could probably earn a small sum as a church music director. at the same time taking enough private pupils so as to make a modest living. However. your letter makes me feel very strongly that you need more education in music. and if you cannot go to college for a number of years I urge you to plan to study at least every summer for some time to come.

—K. G.

HOW IS THIS TURN PLAYED?

1. The following turn (Ex. 1) is taken from the twenty-fifth measure of the Adagio *movement of Schubert's "Grande Sonata No. 1." Isn't this a misprint? Please explain how it is to be played.*

Ex. 1
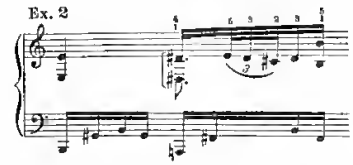


2. In the music book "The finest Music of Mozart," edited by Samuel Spivak, is the Fantasia in C. *page 60, connected with the* Fuga, *66. Are they to be played as one composition?*

—T. G., Georgia

1. ***This is not a misprint.*** It should be played as follows:

Ex. 2



2. This Fantasia and Fuga were conceived as one composition, and bear the Kochel number 394, although in the Einstein revision of the Kochel catalogue. the number is changed to 383a. They were composed in April, 1782, at which time Mozart was studying the fugues of Bach and Handel. They should be played as one composition, just as the preludes and fugues of Bach are played together. But since each part is quite long. I suppose it would be possible to play either the Fantasia or the Fuga alone.

—R. M.

OIO PAOEREWSKI WRITE ANY CONCERTOS?

• *I am a great admirer of Ignace Jan Paderewski, and I should like to know whether he wrote any piano concertos. Will you tell me?*

—E. V., Pennsylvania

Among Paderewski's works I find listed under Opus 17 a Piano Concerto in A minor and also a Sonata in E-flat minor. You will find a complete list of this great pianist's works in Thompson's International Cyclopedia of Music and Musicians.

—K. G.

To avoid delay, all queries are answered individually. Therefore, please include your name and address in your letter.

Sing as You Speak

Despite a recent ETUDE article, the pitch of the voice can be controlled in speaking just as it is in singing.

By JOSEPH A. BOLLEW

I READ Mr. Franklyn Kelsey's article, "What is Singing?" in your June 1950 issue, with great interest. Mr. Kelsey makes some worthwhile points. But I find that he errs in the basic question of the relationship between the speaking and the singing voice. May I therefore ask for space in your excellent magazine to air my difference with him in this important matter?

Mr. Kelsey makes a statement to the effect that in normal speech-pitch the larynx functions independently of volition. Since he leans upon science in many of his arguments, I venture to say that no scientist would support his theory.

The larynx, whether in speech or song, is entirely dependent on volition. Its functioning in this respect, is conditioned by a variety of factors.

What appears to Mr. Kelsey to be what he calls "its liberty to determine the pitch at which it will function" *is a matter of habit*, set by individual personality, the group, the class, the time and the language.

Because speech-pitch is a matter of conditioning and habit, the constant, conscious exercise of the will is no longer necessary, in the same way as it is no longer necessary in walking, or in any other everyday action. But this should not cause Mr. Kelsey, or anyone else, to lose sight of the fact that the normal, habitual speech-pitch of every individual, of every group, class and people is not something innate. It is something acquired, learned consciously by imitation; which action patiently requires exercise of the will.

It is true, as Mr. Kelsey says, that the pitch-range of speech "is far too limited to meet the demands of music." But that is no reason to conclude, as he does, that the exhortation to "sing as you speak" "imposes impossible physical demands."

Mr. Kelsey has failed to take into account the very important and relevant fact that, under emotional stress, speech-pitch automatically and unconsciously undergoes a great change; its range widens, often going into falsetto in the upper register, and beneath its normal depth in its lower.

Speech under emotional stress is where singing begins; it is, in fact, the origin of song and the art of singing.

It is precisely in this connection that the full meaning of the exhortation, "sing as you speak" becomes evident.

In normal speech at habitual pitch-range, the act of phonation is not generated and directed by conscious exercise of the will. In speech under emotional stress, although the pitch-range widens, and most frequently there is an increase in the length of the vowels, the act of phonation is similarly not generated and directed by conscious exercise of the will. There is this difference; the pitch and range are not habitual, but are determined at each outburst of emotion by the character, force and complexity of the emotion.

It is the achievement of "naturalness" at all levels of the voice, of voice production without conscious exercise of the will characteristic of normal speech and speech under emotional stress which is sought through the injunction, "sing as you speak."

The fact that emotionalized speech was the channel through which song developed, is strong support for those who believe that voice production for speech and song is identical and who base vocal training on that belief.

The great singer and voice teacher, Jean de Reszké defined singing as "sustained speech" and taught that one should "sing as one speaks."

Raimond von Zur Muhlen, whom I had the good fortune and honor of knowing, the von Zur Muhlen to whom Coenraad V. Bos makes frequent and grateful reference in his recent book, "The Well-Tempered Accompanist," was the greatest lieder-singer of his time, and a great teacher who taught Jean de Reszké's methods of voice production even better than Jean de Reszké himself, always enjoined his pupils to "sing as you speak."

But those great singers and teachers achieved in their own singing, and sought to achieve in the singing of their pupils that "naturalness" which can be produced only by developing the act of phonation throughout its gamut to the point where voice production becomes habitual, and they found that the best and most scientific way was through the mental conception and the physical paths of singing as you speak.

Those who were present at Leon Rothier's 50th anniversary debut recital last fall were given a wonderful demonstration of the efficacy of the "sing as you speak" doctrine in one of the songs he rendered. Mr. Rothier started the song in declamatory style. In other words, he started it by speaking it, and then imperceptibly merging into singing. It was done with consummate art, smoothly and without a break. At which point his speaking ended and where his singing began could not be detected.

I heard Battistini and Caruso and several other great singers do the same thing on several occasions, and it was obvious that their technique and moving interpretative power were based on the "sing as you speak" method.

Raimond von Zur Muhlen, and Jean de Reszké too, according to Zur Muhlen, believed that song preceded speech as the means of mutual understanding and communication between human beings and that, in order to sing well, naturally, that is, without conscious exercise of the will in the act of phonation, it was necessary, as a basis, to go back from our later development of habitual speech to primordial song-speech through habitual pitch range of normal speech and the pitch range of speech under emotional stress.

Children "sing" long before they speak. They use sustained vowels ranging over quite a wide pitch before they learn to speak, that is, to inject consonants, acquire the speech pitch and speech habits of their environment.

Primitive people do not speak; they sing, and Eastern peoples, even those greatly influenced by Western cultures, still speak in sing-song fashion.

Everything goes to support the value and validity of the "sing as you speak" method. Its practice makes relatively easy the removal of such universally acknowledged voice defects as throatiness, guttural singing, breathiness, and nasality, and opens the way to tonal clarity and sonority, full resonance and full volume, and maximum control of the vocal instrument.

It is also the best solvent for most of the psychological difficulties which beset so many singers, harasses them and holds them back. It is also the best foundation for the ability to project interpretative and artistic conception. But it is not as easy as it sounds. It requires careful and long practice and, in the beginning, great will power.

THE END



"Now here is an interesting innovation, sir. It's a long playing record of Beethoven's 'Eroica' with a commercial spaced every two minutes."

THE WORLD OF *Music*

On the recent death of ***Serge Koussevitzky, Charles Munch,*** music director of the Boston Symphony orchestra, cut short his European engagements to open the



CHARLES MUNCH

Boston Symphony season at Tanglewood, Mass. Munch's Tanglewood programs were substantially the same as those which Koussevitzky had planned to conduct at Tanglewood this month.

The Casals Music Festival at Perpignan, France, opened last month with a program featuring ***Pablo Casals,*** cellist, ***Myra Hess,*** pianist. ***Isaac Stern,*** violinist. and ***William Primrose,*** violist . . .

Lorne Monroe, 27-year-old graduate of the Curtis Institute of Music, will be solo cellist with the Philadelphia Orchestra next season . . . The Philadelphia Orchestra, incidentally, sets a record of some sort with its deficit for the 1950-51 season. As of May 31, 1951, the orchestra's deficit was $23.61.

Joseph A. Fischer of J. Fischer & Bro., is the new president of the Music Publishers' Association of the United States. He succeeds Arthur A. Hauser of G. Ricordi & Co. . . Tenor ***Roland Hayes*** was awarded the degree of Doctor of Humane Letters by Virginia Union University at its 52nd commencement . . . The ***New York Philharmonic-Symphony,*** only American orchestra scheduled to appear at the Edinburgh Festival, will play 14 concerts under Bruno Walter and Dimitri Mitropoulos between August 22 and Sept. 4.

Harrison Keller, director of the New England Conservatory, has been made a Chevalier of the Legion of Honor by the French government . . . American sopranos ***Astrid Varnay*** and ***Eleanor Lausch*** are among the singers who will be heard at the Bayreuth Festival this month . . . The Metropolitan Opera Company's touring version of Johann Strauss' ***"Die Fledermaus"*** had its premiere at Lewisohn Stadium in New York City last month.

Max Rudolf, artistic administrator of the Metropolitan Opera and author of "The Grammar of Conducting," will be guest instructor in conducting at the Juilliard School this season . . . ***The U. S. Air Force Band*** this month returns from a European concert tour which included 40 appearances in 30 cities . . . The 14th annual Bach Festival at ***Carmel, California,*** last month was highlighted by performances of the "Magnificat" and "St. John Passion" . . . The fifth annual ***Brevard, N. C.,*** music festival will be concluded this month with a performance of the Verdi Requiem. James Pfohl will conduct, and the soloists will be Norma Heyde, soprano, Margaret Thuenemann, contralto, William Hess, tenor, and Julian Patrick. baritone.

At New York's ***Lewisohn Stadium*** concerts this summer. service men in uniform were admitted free, with half-price tickets for their companions . . . Impresario ***S. Hurok*** last month won the annual award of the Hebrew Arts Foundation as the person who has contributed most to the appreciation in the United States of the creative Hebrew Arts . . . The ***Philadelphia Civic Grand Opera Company*** last month played a guest appearance at the Watergate Theatre in Washington, D. C., presenting performances of "Aïda," "Rigoletto," "La Bohême," "Carmen," "Cavalleria Rusticana," "Pagliacci," "La Traviata," "The Barber of Seville," "Madame Butterfly" and "Il Trovatore."

Portions of the ***Mozart Festival*** in ***Charlottesville, Va.,*** presented last month, and featuring Richard Bales, music director of the National Gallery of Art, as conductor, and Barbara Trozell, Metropolitan soprano, as soloist, are being recorded by WCFM Recording Corporation . . . A special program in memory of ***Edgar Stillman Kelley,*** featuring Dr. Kelley's compositions, was presented at Western College for Women last month.

COMPETITIONS *(For details, write to sponsor listed)*

• Four-part a cappella anthem. Prize and closing date not announced. Sponsor: Chapel Choir Conductors' Guild. c/o Ellis E. Snyder, Mees Conservatory, Capital University, Columbus 9, Ohio.

• Rome Prize Fellowships. $3,000 for one year's study in Rome of classics and the fine arts. Closing date for 1952-53 scholarships, Jan. 1, 1952. American Academy, 101 Park Avenue, N. Y. C.

• Fulbright Scholarships for music study abroad, providing transportation, tuition and maintenance for one year. Closing date for 1952-53 scholarships, Oct. 15, 1951. Institute of International Education, 2 West 45th St., N. Y. C.

• Gershwin Memorial Contest. 15-minute orchestral work by an American composer under 30. Prize, $1,000. Sponsor: B'nai B'rith Hillel Foundation, 165 W. 46th St., N. Y. C.

• Marian Anderson Scholarships for vocal study. Closing date not announced. Marian Anderson Scholarship Fund. c/o Miss Alyse Anderson, 762 S. Martin St., Philadelphia 46, Pa.

• "The Friends of Harvey Gaul" 5th annual composition contest. Easter vocal solo or duet, prize $300; composition for harp, prize $200. Closing date, Dec. 1, 1951. Friends of Harvey Gaul Contest. Victor Saudek, chairman, 315 Shady Avenue, Pittsburgh 6, Pa.

• Chorus for male voices by an American composer. Prize, $100. Closing date, Jan. 1, 1952. Mendelssohn Glee Club, 154 W. 18th St., N. Y. C.

• Purple Heart Songwriting Awards. Popular, standard or sacred songs. First prize, $1000; second prize, $500; four prizes of $250 each. Closing date not announced. Order of the Purple Heart, 230 W. 54th St., N. Y. C.

• Sacred vocal solo, 5-10 minutes in length with accompaniment of organ and one solo instrument. Prize, $100. Closing date, Feb. 1, 1952. H. W. Gray Co. will publish winning work. Church of the Ascension Secretary Anthem Competition, 12 W. 11th St., N. Y. C.

ORMANDY VISITS SIBELIUS



Eugene Ormandy, Philadelphia Orchestra maestro now on a conducting tour of Europe, visits Jean Sibelius at his rustic home in Jarvenpaa, Finland. Bouquet was gathered in Sibelius' garden.

Capturing Interest in Music

By KATHRYN SANDERS RIEDER

KNOWING yourself that music and music study can be made interesting, and convincing children (of all ages) that this is so may be two quite different things—as any beginning teacher promptly learns. It takes real alertness to stay two jumps ahead of them on the way they are thinking and on the way they are evaluating your material and presentation. But it adds the element of challenge needed to bring out the best in a teacher, and the pupil's grins of approval or show of keen interest make it worth the extra thought given it.

Try to meet them on their own level. Many young teachers go from the conservatory to teaching, shocked and hurt to find many of the pupils blank or just plain bored with the whole idea of music. They forget that information precedes inspiration and that we can't get excited over something about which we know little.

One very successful violin teacher said, "You know how I get the bow strokes over to a boy? I don't talk to him about anything complicated. I ask him to show me how he limbers up for baseball. I get him to show me how he swings on a homer with his bat—or I show him. Then I tell him about relaxation and getting his whole arm and shoulder into his bow stroke. He understands exactly what I'm talking about. Or, I tell him about cracking a whip or shaking salt or pepper from the shaker to get across other strokes."

Interest is awakened and sustained as pupils get the feeling of progress. Try to diagnose their faults, their speed of learning. Then give them small enough portions to assure success. Compare one group with another and let them measure their progress against others of comparable experience and skill. In school-music children enjoy naming the rows for various planes or cars, then racing for points. The same idea adapts itself well when children are receiving private instruction.

We know that variety is needed in capturing and holding interest in music. Realizing that the child's attention span is short, the skillful teacher provides a change before the pupil has a chance to become bored.

From kindergarten on, simple, effective ways of injecting the spice of variety will hold interest. Even in nursery school the children who sing the new song seated, then standing, then standing back of the chairs holding on to the chairbacks show this response. It is a new song each time to them, and the teacher gets repetitions needed for learning.

Help motivate their music lessons. Don't allow the time to run out before giving them something to look forward to for the next lesson. Proper motivation is perhaps one of the most neglected elements in teaching and the source of much loss of interest. Include as many reasons for interest as you can, taking nothing for granted.

This does not require a whole new program of research. It is a little like the man who complained of the choice of playthings in the toy department. "Balls, bats, marbles, drums—why it's the same old things they had when I was a boy!"

"But they are still the things children *like* best," the clerk assured him.

"You'd think they'd get more new things. This is all so old."

The clerk smiled. "Yes." he agreed, "but the children are new."

Often items providing music interest are old to teachers but they have time-proven value and also the novelty of the new for the pupil. The lesson does well to close as if you were saying something like: "Now we have done this today and I'm looking forward to the way you'll carry on your home study." Offer something for him to anticipate for the next lesson and leave him happy. Avoid discouraging him for it never helps.

To capture music interest try to sense the moods of the students. One teacher in the public schools noted for her ease in dealing with high school pupils said that she never failed to do this. If she got a grumpy, "Goodmorning," from a pupil she usually let him strictly alone a while to give that mood time to wear off. A little later he would be perfectly willing to cooperate. But to force the issue of his sullen manner would be to encourage open rebellion and a discipline problem. Yet she knew other teachers who seemed to consider such an incident a challenge with much waste of time to those who were ready to learn.

In music teaching there is a time to take advantage of a peppy, interested pupil who is definitely on the qui vive. But if he appears definitely listless, bored, tired, or depressed, a shift to the lighter more pleasant aspects of the lesson may help, or—knowing your pupil—plunge him into the hard work that will require all his concentration and bring him down to business at once.

Sometimes it may be well to ignore a failure to grasp a new problem, if it has been repeated without success. A young music teacher in the schools dismissed such a failure without comment although the superintendent was observing her teaching.

"I liked the way you handled that." he told her later. "So many young teachers become angry and impress the mistake on the minds of the pupils. You didn't do that. You'll have to present it again next time. but they'll get it—because you didn't emphasize the mistake." The teacher found him to be right.

Capture the interest in music by planning to have pupils play for others. It is natural for people to like to take part in entertaining others with their new skill, either in groups or as soloists. Most children love to show what they can do. To say, "We are going to play (or sing) this for the Mother's Club or the PTA or assembly or for our monthly studio recital," gives it new importance. Even a musical tea with only the pupils present can be made a delightful and constructive experience for pupils and teacher alike.

Try to capture interest in music by adding the timely element. Never has it been so easy to connect music study with the news. Interest them in the activity of living musicians and in their own opportunity to hear them. Many timely elements will occur to you to give the music study a here-and-now reality that has also the up-to-date appeal for young minds.

Actually such plans may make less work for the teacher for, as he gives thought to pupil interest in music, many short-cuts will be seen. Care in presentation of material is more important today. With radio and television presenting instruction appeal for mass audiences, the teacher is challenged to get a fresh slant on his usually much more worthwhile subject matter. He is working with consistently honest material for honest objectives. He can show the pupils the wonderful world of music beyond the business and commercial type that aims at little more than slapstick entertainment.

Even if, in the end, the teacher gives them no more than music as a center of interest, that will be a vital contribution to the richness of their experience. Learning to play or sing even a little, learning to enjoy stories and novels of music masters, learning to enjoy fine recitals is a privilege for all.

Keeping abreast of music as it pulses and vibrates through our modern living fills us with the conviction that there is nothing dull about music and that the problem of capturing interest in music is only a matter of careful attention to detail.

THE END



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continued on page 63

MASTER LESSON: SCHUMANN NOVELLETTE

(*Continued from Page 26*)

storm-values should not affect the piece as a whole, which remains gay.

Still in the middle section, the left hand's first note in the second measure should be stressed because it falls on a dissonance. Dynamic stress given on dissonance always conveys dramatic quality. In general, a dissonance is interpretatively distinguished from a consonance by a strong contrast in dynamics. Playing too long on the same dynamic level is always bad. Hence, we must study each text for reasonable opportunities for dynamic variation.

In the measure under discussion, the dramatic emphasis which characterizes dissonance is perfectly well provided by stressing the single note in the left hand. It is never necessary to prolong volume-increase (unless, of course, it is specially indicated).

Another important point is that, to be effective, dynamic gradations need not be equal between right and left hands. The great thing is to use stress at the point where it is interpretively needed. An indiscriminate application of dynamics marks, or an insistence on making an equal *crescendo* with both hands, can throw the passage off balance and thus negate the intended effect.

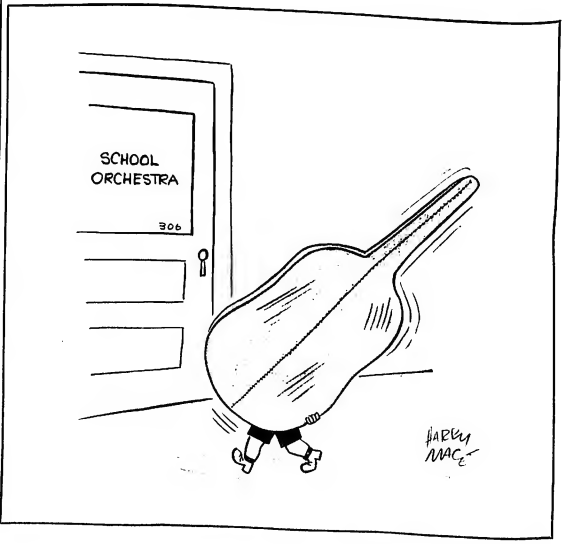
Here we touch upon the technical considerations of balance between right and left hands which we need enter no further than to say that the prime consideration is neither loudness nor softness but the dynamic balance of the whole passage. In the section under consideration, this balance can be established by recognizing the melody as a vocal phrase and playing it so that it sings above its chromatic accompaniment.

Since the opening theme of the middle section is immediately repeated, some slight change of balance is required the second time it appears. Shall this take the form of more emphasis on the lower notes of the right hand? Or greater accentuation in the left? Both are possible. It is best for the student to make his own experiments. Listen to your playing: test your powers of bringing out variety and enjoyment: discover what can be accomplished within the framework of legitimate musical possibilities and good taste.

After the middle section, the first theme returns by way of a close. It is played exactly as it was the first time. The music itself offers variety from the second theme, and standing at a sufficient distance from its previous statement, it avoids the pitfalls of immediate repetition.

At the close, however, something more is needed. The main business of the performer is to make music clear to his listeners, and here he must indicate that the music is ending. We have four means for pointing a conclusion—louder, softer, faster, slower. Let your own inner ear guide you as to which it shall be!

THE END



DECLINE OF THE ART OF SINGING

(*Continued from Page 22*)

mobile" and "Questo a quella," with anything approaching agreeable tone and he possessed neither the flexibility which these songs require, nor even the ability to maintain the pitch accurately.

What, then, is the remedy for our tribulations? Are we to abandon all the operatic repertory from "Aïda" onwards, and return to "William Tell" and "Lucia"?—for this seems to be the only chance we have of reviving the vocal standards of the past. The alternative is to make the best of the few singers we have who are endowed with the exceptional physical power to stand up to a modern orchestra—Mme. Flagstad is the first one to come to mind—and, for the rest, to put up with the interpreters who get submerged in the non-vocal portion of the score.

We have, however, a slight consolation. It must be remembered that the golden age of singing was by no means the golden age of opera. Our ancestors paid for the faultless technical execution of their artists by putting up with a repertory of the minimum musical interest—this is brought home to us when we remember that even Rossini was criticized for making his orchestral accompaniments distract attention from the singers—and also, we suspect, by tolerating a kind of operatic acting which would move the derision of modern audiences. We, on the other hand, have purchased the satisfactory synchronization of music, singing and drama at the price of severely hampering the human voice. In this, however, we had no alternative. If Wagner had not stepped in and the younger Italians followed in his path, opera as an art-form would now be as defunct as Norma on her funeral pyre. THE END

Studio Rogues' Gallery

By NELL MATHEWS

I HAVE BEEN a teacher of piano and organ for over fifty years. At the beginning, when my class numbered ten pupils, my mother started the custom of decorating my room, which served also as my studio, with an occasional picture of one of the great masters. Later, as the number of my students grew and I was able to have a real studio, the same pictures with others, continued to find their way to the walls of the music room. Soon there were portraits of such musicians as Johann Sebastian Bach, Ludwig Van Beethoven, Johannes Brahms, Frederic Chopin, and Edward Grieg. It was at this time that my mother, who was also my severest critic, began what I call my "rogues' gallery."

As each pupil reached the six months' mark as one of my students, my mother saw to it that a picture of that student was framed and hung on the wall below those of the great masters. My mother is now ninety-one years of age and still manages my rogues' gallery. The student's picture is kept on the wall as long as he continues to study, but when his lessons cease, his picture is taken from the wall and filed away in one of the many albums kept by my mother.

Some students are on my wall as very young children, with later pictures showing them as men and women of prominence in musical circles. There is a picture of a well-known business man who never had time for music until he was fifty-five years of age, at which time he took his first lesson. He has taken three lessons a week ever since and has learned to play very well, though just for his own enjoyment.

These pictures have been an inspiration to many young pianists. In fact, many of them felt that their first ambition as a musician was gratified by having their pictures hung with those others, masters and students alike, that so nearly cover the walls of what is now a large studio.

It is surprising, as well as interesting and revealing, to see the number of pupils one can teach in a fifty-year period, but if their names may have slipped my mind, my mother is very happy to refresh my memory, and tell me what they played in that all-important first recital.

The rogues' gallery is a dividend-paying idea, which many other teachers would no doubt find it helpful to adopt. Even though they may have to handle all the details themselves, the results are surely worth all the efforts put forth. THE END

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A MUSICIAN'S "WORKING CAPITAL"

(*Continued from Page* 17)

particular way of memorizing may not work easily in the beginning, but with a little practice anybody should be able to master it and I assure young instrumentalists that those pieces which they have learned with this method will remain their mental property for a much longer time than those which they have acquired merely by playing a piece over and over again at the keyboard.

Our imagination can work wonders, if we let it work for us. I often discovered that students who had no feeling for tone colors improved their sensitivity, and consequently their touch, by memorizing this way. While pounding away on the piano, they did not give a second thought to the way they were playing and how it sounded. They struck the keys, the hammers responded, and there just wasn't anything else to be done—or so they thought. Then I persuaded them to try and work *away from the instrument*. After some initial difficulties, they found themselves fascinated by the idea and soon they discovered that there was a lot more to playing the piano than merely hitting the right keys at the right time.

3. If a student has acquired four pieces, for example, which he knows fairly well, and is going on to learn two new ones, he should at regular intervals play through the first four in such a manner that he can check on them and see whether they are still in good condition. After the two new ones become his "property" he has then a capital of six pieces. Accordingly, he has to go through these six works, while he is working on the next group of new pieces. In my case, I regularly review my whole repertoire, and because it is quite extensive, it takes me sometimes a month until I get around to all the works in it. This "reviewing" may take the form of a slow going-over, or in some cases, simply an attentive reading of the work. Only this way could it happen that on the afternoon of my unexpected appearance in New Jersey, when called upon to name the concerto I was willing to play on such a short notice, I could confidently say that I was ready to play any one of Beethoven's five piano concerti that same night, without spending a moment at the piano. When the conductor selected Beethoven's C major Concerto, I swiftly recalled that only two weeks before I had "played" this work on a trip home from Boston, then, subsequently "brushed up" on some of the more intricate passages in the third movement at home, after I found, on the train, that my memory was insecure about them.

Remembering this experience and knowing that I did the required "repair job" on the piece right after I discovered the "damage," I felt certain that I could go out to Elizabeth and play the work safely through. I knew that nothing could go wrong—and nothing did.

Memorizing is first and above all a matter of discipline and organization. A well-organized mind can work miracles. To the uninitiated it would certainly seem like a "miracle" to remember a work one has not played on stage for two years, and on which one has not worked at home for any length of time, except little bits here and there.

These little bits help a musician to keep his "working capital" in good shape. Naturally the works have to be in perfect condition when we place them on our "memory shelves" and then a short "refresher" taken at regular intervals will do the trick. THE END

MUSICIANS IN THE WOODS

(*Continued from Page* 15)

Dane Rudhyar was working on a quintet for piano and strings and a chamber orchestra piece.

Louise Talma was composing a work for double chorus, soprano solo and two pianos, entitled "The Leaden Echo and the Golden Echo."

Arthur Cohn, who wrote his "Art and Science of Orchestration" at the Colony, was working on a new book, "From Bach to Bartók," to be published by Farrar, Straus.

Two miles down the valley lies Peterborough, a peaceful dream of a white New England town, out of this world of unpeaceful realities. All the musicians from MacDowell's splendid isolation come to relax at Mike's Village Drugstore. Says Mike: "Composing's got to be hard work. They all call for tonics and aspirin . . ." THE END

The Story of the Baton

By DR. ALVIN C. WHITE

IT HAS BEEN said that the most difficult orchestral accessory to master is not an instrument but a stick of wood—the baton. However, this little time beater has not always been used, for there were periods when the orchestra, or choir, was conducted with a roll of paper or parchment, or a violin bow, or the leader gave directions from his position at the harpsichord or organ.

The origin of the baton goes back to the 15th century, when the Sistine Choir was directed with a roll of paper or music. This was used for conducting for many years, but in 1583 it was disposed of.

The first distinguished musician to make use of the baton was Jean Baptiste Lully, who marked time for players at the court of Louis XIV by striking the floor with a long staff. Lully had a very bad disposition, and in a fit of temper in 1687, he struck his foot with his six-foot baton, which brought about an abscess. Gangrene set in, which caused his death.

Bach did not use the baton but conducted from the organ. A musician named Gesner who had watched him rehearsing his choir at the St. Thomas School in Leipzig, tells how wonderfully he kept the organ accompaniment going while he nodded to some singers to come in, stamped at others to stop, beat time with his head, and sang one part after another as if "he contained within himself many Orpheuses and 20 Arions."

Handel always conducted his operas sitting at the harpsichord, and this continued to be the custom until 1801. In 1807 Godfrey Weber pleaded for the use of the baton but found little response to his appeal. In 1812 Mosel used it in Vienna, and five years later Carl Maria von Weber employed it in Dresden.

Ludwig Spohr—violinist and composer—was the first to use the baton in England. It was at a London Philharmonic Society concert in 1820. In spite of the alarm of certain musicians present at the morning rehearsal, Spohr insisted upon having his own way. "The symphonies and overtures to be rehearsed were well known to me," he writes, "and in Germany I had already conducted at their performance." Therefore he was able "not only to give the tempo in a very decisive manner, but also to indicate to the wind instruments and horns all their entries, which ensured to them a confidence such as hitherto they had not known."

But it was not until 1833 that the conductor's use of the baton became official in England. In that year the "Athenaeum" reported of the second Philharmonic concert: "Sir G. Smart, in the true capacity of a conductor, stood with a baton in his hand, and we never heard the band go better." And of the next concert the same paper said: "Bishop conducted with a baton—let us hope, therefore, that the leader's occupation's gone."

When Berlioz and Mendelssohn parted after their last meeting in Germany, Berlioz begged that they might exchange batons, and sent with his own baton this greeting to Mendelssohn:

"Grand Chef. Nous nous sommes promis d'exchanger nos tomahawks; voici le mien. Il est grossier, le tien est simple; les squaws seules et les visages pales aiment les armes ornées." . . ." ("Great Chief. We promised to exchange our tomahawks; here is mine. It is bigger, yours is plain; only the squaws and palefaces love ornamental weapons."

Patrick Sarsfield Gilmore used a six-foot baton when conducting the chorus of a thousand before an audience of fifty thousand at the Boston Peace Jubilee in 1872.

Wassili Ilyitch Safonoff, piano virtuoso and conductor, who directed the New York Philharmonic Society (1906-9), discarded the baton, and since then Leopold Stokowski and others have done likewise. Conductors like Fritz Reiner, however, prefer to use the stick.

Conductors usually insist on batons of a particular size, shape and weight. Weber's baton was much longer and heavier than those in use at the present and resembled a gigantic policeman's club. Xavier Scharwenka preferred a very long stick, with a color scheme of blue, green, purple, yellow and red. Seidl used a heavy stick, Tschaikowsky preferred one of cedar wood, slender and elegant. Toscanini uses a baton tipped with cork to prevent it slipping from his fingers. Josef Stransky required a heavy bit of hardwood for a baton. Saint-Saëns used a smooth and light stick. Richard Strauss used a long, heavy baton.

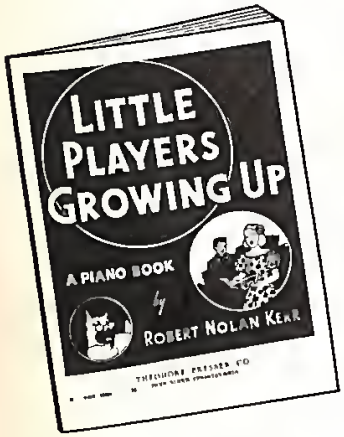
Mr. W. G. Gladstone, a snare drummer in New York's Radio City Music Hall, invented a special baton for use in the dark. It is made of plastic, contains a small electric battery and gives out a dull glow which does not disturb the audience and yet gives a clear outline of the conductor's beat to the players.

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